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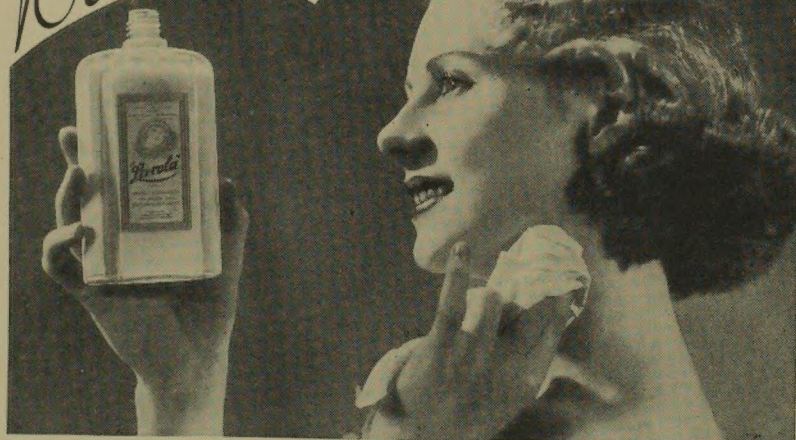
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# CORONATION NUMBER

OUT MAY 7 — ONE SHILLING

### CONTINENTAL HOTELS

|  |  |
|--|--|
| <p><b>AUSTRIA</b></p> <p><b>Semmering</b>—Grand Hotel Panhans—World-rnwnd. hotel of the Austrian Alps. 60 miles from Vienna. Sports. Cures. Casino de Jeu. Pension 15/- up.</p> <p><b>Hotel Erzherzog Johann</b> of historic fame, situated on the Semmering Pass and centre of sports. Modern comfs. Pens. 10/- up. Same man. as Grand Panhans.</p> <p><b>CZECHOSLOVAKIA</b></p> <p><b>Prague</b>—Metropol Hotel "Zlata Husa." (Golden Goose)—Modern comfort, homelike, best food, centre of Eng. - speaking visitors and their friends.</p> <p><b>Franzensbad</b>—C.S.R. Hotel Königsvilla—The best place for Rheumatic-Heart complaints and women's functional disorders. Prospectus.</p>   | <p><b>GERMANY (Continued)</b></p> <p><b>Cologne</b>—Excelsior Hotel Ernst—The leading hotel of Cologne. Opposite the Cathedral.</p> <p><b>Frankfort-on-Main</b>—Hotel Excelsior—Left exit of Central Station. 300 beds, from RM. 4.</p> <p><b>Frankfort-on-Main</b>—Hotel Frankfurter Hof—Leading, but not expensive. Grill-room. Bar.</p> <p><b>Garmisch Partenkirchen</b>—Hotels Gibson/Schönblick.—First-class houses. All modern comfort, near sporting grounds. Moderate terms.</p> <p><b>Garmisch</b>—Bavarian Alps—Sonnenbühl—Golf Hotel, facing the Zugspitze. First-class family hotel. Excellent Cuisine.</p> <p><b>Heidelberg</b>—Hotel Europe—First class. Quiet location in old park. Rooms from 5 RM.</p> <p><b>Leipzig</b>—Hotel Astoria—The latest and most perf. hotel bldg. Select home of Intern. Soc. and Arist'cy. Man. by M. Hartung, Coun. of Com.</p> <p><b>Sand</b>—Kurhaus Sand—R.A.C. Hotel (2900 feet). Black Forest, near Baden-Baden. Lake and sun-bathg, fishg. Inclusive terms fm Mk. 6. Catalogues.</p> <p><b>Stuttgart</b>—Hotel Graf Zeppelin—Facing Main Station. The most up-to-date Hotel in South Germany.</p> <p><b>Triburg</b>—Park Hotel Wehrle—The Black Forest Home for English people. First class. Fully illustrated prospectus on demand.</p> <p><b>Wiesbaden</b>—Hotel Schwarzer Bock—1st-cl. fam. hotel. 300 beds. Med. bath in hotel. Golf, Tennis. Garage. Pension from 9 Marks.</p> <p><b>Wiesbaden</b>—Hotel Nassauer Hof—World rnwnd. Finest pos. opposite Park and Opera. Wiesbaden Springs. Patd by best Brit. Soc. Pen. from 12 Mk.</p> <p><b>Wiesbaden</b>—Palast Hotel—First-class hotel opposite Kochbrunnen. Every possible comfort. Own bath-establishment. Pension from RM 10.</p> <p><b>Wiesbaden</b>—Hotel Rose—World-renowned Hotel, own bathing establishment. Patronised by English and American Society. Pension from Marks 11.</p> <p><b>Wiesbaden</b>—Victoria Hotel—First-class family Hotel. Thermal baths, own spring. Garage. Pension from 8 Marks.</p> <p><b>Wiesbaden</b>—Hotel Vier Jahreszeiten (Four Seasons) Select home of Society. Best position opposite Kurhaus, Opera, Parks. Pens. from R.M. 12</p> |
| <p><b>FRANCE</b></p> <p><b>Antibes</b>—Hotel du Cap D'Antibes—Pavillon Eden Roc. Winter and Summer residence.</p> <p><b>Beaulieu-sur-Mer</b>—Betw. Nice &amp; Monte Carlo. Bedford Hotel. 1st class. Full South. Sea. Tennis. Garage. Park. Pension from Frs. 55.</p> <p><b>Cap-Martin</b>—Cap-Martin Hotel.—Free bus service with Monte-Carlo &amp; Menton. Tennis. Swim. Pool. 15 ac. priv. Park. Incl. fr. 70 frs. with bath fr. 85 frs.</p> <p><b>Le Touquet</b>—Hotel des Anglais—In forest adjoining Casino. Every possible comfort. Large park. Own bus to Golf and Sea. Moderate.</p> <p><b>Le Touquet</b>—Hotel Regina—Facing Sea. Opp. Swimming-pool. First-class residential hotel. Attractive inclusive rates.</p>   | <p><b>ITALY.</b></p> <p><b>Rome</b>—Eden Hotel—First-class. Splendid location in town's best quarter.</p> <p><b>SWITZERLAND</b></p> <p><b>Geneva</b>—The Beau Rivage—With its open air Restaurant Terrace on the lake fac. Mt. Blanc. Most comf. Prices reduc. Rms. from Sw. Frs. 6.50.</p> <p><b>Geneva</b>—Hôtel de la Paix—On the Lake facing Mont-Blanc. Close to pier and places of interest. Select but mod. in cost. Nice rooms from S. Fr. 6.</p> <p><b>Lausanne</b>—Hotel Meurice—On the Lake. 100 beds. The best First-class hotel. Inclusive terms 10/- Garden. Garage.</p> <p><b>Lugano</b>—Adler Hotel—Near station, in own gardens facing lake, exceptional view. Rooms from Frs 3.50, Pension from 10 Frs. Garage Boxes.</p> <p><b>Vevey</b>—Hotel d'Angleterre—On the lake-side. Pension terms from £4 0 0 weekly including Service. No taxes, large garden.</p>   |
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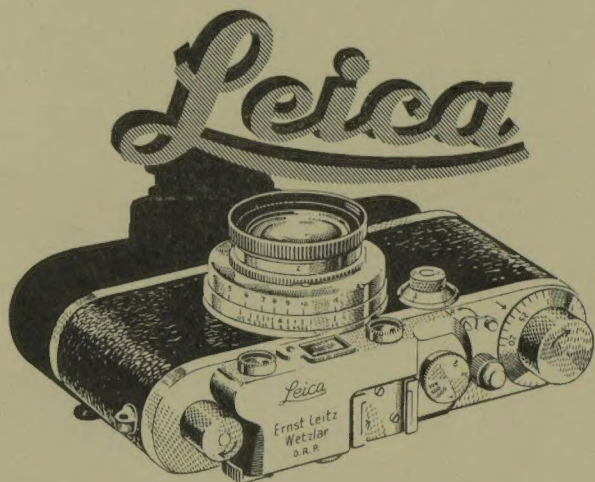
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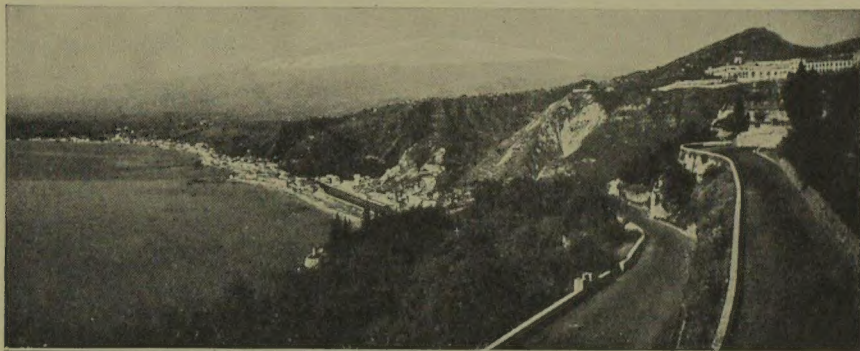
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 24, 1937.



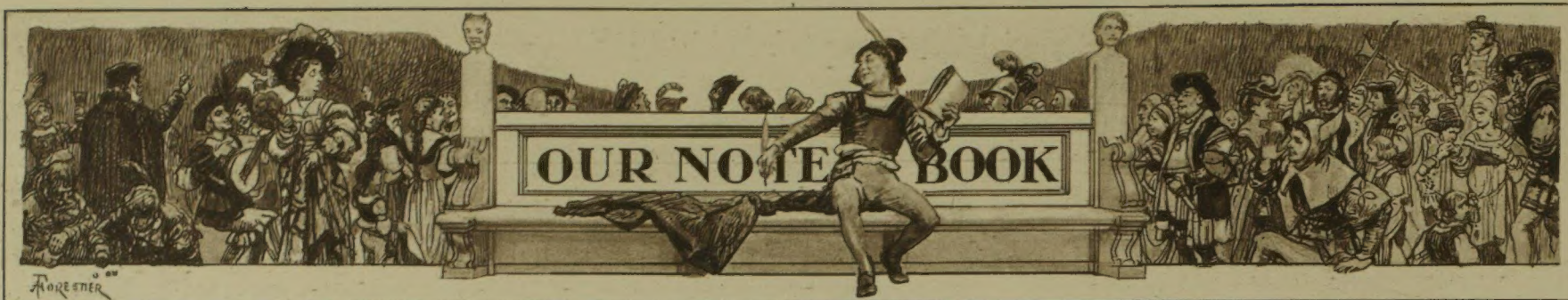
## THE FIRST STUDIO PORTRAIT OF PRINCESS ALEXANDRA: THE YOUNGER CHILD OF THE DUKE AND DUCHESS OF KENT.

H.R.H. Princess Alexandra was born on Christmas Day last, and thus came to be known, at the time, as "the Christmas Princess." On February 9 she was christened by the Archbishop of Canterbury, with water from the Jordan, in the private chapel at Buckingham Palace. She received the names of Alexandra Helen Elizabeth Olga Christabel—Alexandra after her great-grandmother, Queen Alexandra; Helen after her maternal grandmother, Princess Nicholas of Greece; Olga after her aunt, Princess

Paul of Yugoslavia; Elizabeth after her other aunt, Countess Toerring; and Christabel to recall the day of her birth. In the order of succession to the Throne Princess Alexandra comes sixth, after Princess Elizabeth, Princess Margaret Rose, the Duke of Gloucester, the Duke of Kent, and her brother, Prince Edward of Kent. In the order of precedence she is the eighth lady in the land. A portrait of Prince Edward appears on "Our Notebook" page in this number.

PHOTOGRAPH BY MADAME YEVONDE.





By ARTHUR BRYANT.

MR. BALDWIN, in his farewell address—for as such it has been taken—to his constituents at Bewdley, spoke of the danger threatening the peoples of this island from the alien and contending creeds of Fascism and Communism. A new phenomenon, he pointed out, had appeared in Europe to-day, though one that had occurred at other troubled periods of the world's history. It had arisen after the French Revolution; it had arisen after the Reformation. It sprang from a battle of rival ideals which so gripped the minds and hearts of men that they were prepared to sacrifice all material comfort and all reasonable conduct to battle and die for them. Ideas, as Mr. Baldwin said, may be very dangerous things. Like the germs of disease, they are at their most dangerous when, for any cause, the body politic is weak. When the comfortable established background of men's lives begins to fail them, they clutch despairingly at ideas: preferably at some simple, all explanatory, all sufficing idea that everybody can understand without mental doubt or confusion. So Christianity arose on the ruins of the *pax Romana*; so the creeds of Luther and Calvin on the decaying corpse of mediæval Christendom; so the passionate crusade of the egalitarian Marseillaise on the dying feudal monarchies of eighteenth-century Europe. The débâcle of the Great War, which everywhere undermined the foundations of man's worldly house, sent him flying again to seek the consolation of ideas. For man is a weak creature and cannot stand without some support. In Russia, in Italy, in broken Germany and broken Turkey, the salvatory creeds arose to prop the falling estate of man. Bolshevism, Fascism, National Socialism are different facets of the same face.

But in England, though the road to Wigan Pier is not the road to Paradise, the landscape is not only of ruin. There are green fields and ancient hamlets, trim market towns and cities where, between the lights of trams and pubs, loyalty and good humour persist in Hell's despite: the foundations of this commonwealth are laid very deep. They shook with the Great War, but they withstood the shock and they still stand. Our people do not need to run crying to the sheltering apron of authoritarian religion because their house is falling down. We can afford to be reasonable, afford to compromise, afford to laugh. Those who, if they lose their hold of Communism or Fascism or whatever particular *Ism* they have found to comfort them, will have lost their all, cannot afford to be reasonable, to compromise, to laugh. They must needs clench their fists in undying defiance or stretch out their palms in unshakable devotion, regardless of what absurd or horrible adventures that defiance and that devotion may lead them to. But here in England we can sit down in a pub and take a glass of beer with a man who disagrees with all our political tenets. As often as not, wiping our mouth as we go out, we reflect that he is not a bad fellow after all. Earth's furious Reds and frantic Fascists do not get this opportunity of discovering the simple human truth beneath their differences. We are more fortunate. "O peaceful England!" Small wonder she is the envy of less happy lands.

This being so, is it not a little odd of Mr. Baldwin to caution the people of Britain against these needless

diseases? That this calm, imperturbable Englishman should elect in his native place—triple-guarded Bewdley—to utter such a warning seems almost absurd. From Worcestershire and Shropshire and peaceful Severn shore it is a long cry to Moscow and Nuremberg: there is scarcely any longer cry in the world. "Clunton and Clungunbury, Clungunford and Clun are the quietest places under the sun." True, but that western land of orchards and soft clouds and small, rounded hills was not always a haunt of peace—

When Severn down to Buildwas ran  
Coloured with the death of man,  
Couched upon her brother's grave  
The Saxon got me on the slave.

It sounds more like the stricken villages round Toledo and Badajoz than Baldwin's England. Less than

the seventeenth century were as much brought about by the clash of rival philosophies on the Continent as by any purely domestic cause. It has lately become the fashion among historians to attribute everything that ever happened to economic causes. Yet such scarcely explain the war between English King and English Parliament. Clarendon's picture of the prosperous, materially contented England of the sixteen-thirties remains substantially unshaken: the country's trade and wealth was fast expanding. But abroad a series of terrible wars, spreading universal ruin, were being waged in the name of abstract ideas. For various reasons—their dislike of priests, their sentimental sympathy with an English princess married to a champion of the Protestant cause in Germany—the people of England

leaned towards the Protestant side in the great struggle that for thirty years made Central Europe a wilderness. Their own Protestantism had hitherto been of a very mild and moderate kind, characteristic of the Elizabethan compromise that had settled the outward forms of religion in England as a matter of social and political convenience. It had had far more in it of common sense than of idealism. It had borne small resemblance to the stark, reforming creed of the fanatical theologians of the Continent. But now, their sympathies aroused through the English habit of reading false English analogies into foreign situations, the people of England began unconsciously to adopt the abstract enthusiasms which they had hitherto avoided and which were proving so destructive to their neighbours beyond the North Sea. In this they were stimulated by the eager preaching of a small minority of English enthusiasts of the Continental brand: gradually the good-humoured, compromising spirit of England became obscured in a fog of Geneva abstractions and hatreds. Harmless Catholics, regarded hitherto and hereafter as good country neighbours no whit the worse for their religious views, were set down as bloody and malicious Papists, hounded and persecuted in a wholly un-English manner. And many who were not Catholics at all were falsely regarded and abused as such. The very word "Papist" became a term of furious obloquy, applied to all and sundry, just as that of "Fascist" is coming to be to-day. The upshot was the quite unnecessarily bitter nature of the constitutional struggle between King and Parliament, the horror and anarchy of the long Civil War, and the mournful

experiment of the Commonwealth. It took twenty years of suffering for England to recover her old sanity, to discover the bitter truth that foreign ideas cannot be grafted on to an English tree without disaster, and to rid herself of the rule of the bigots of the iron time. When Clarendon in his great speech appealed to Lords and Commons for a return of the nation to its "primitive temper and integrity, its old good manners, its old good humour, and its old good nature," he was stating the real meaning of the Restoration settlement.

I think it must have been some such thought that was passing through the Prime Minister's mind when he spoke of the danger of our shrewd and phlegmatic people being seduced by the alien philosophies of Fascism and Communism.



PRINCE EDWARD, THE ELDER CHILD OF THE DUKE AND DUCHESS OF KENT, AND NOW AGED A YEAR AND A HALF: HIS LATEST PORTRAIT.

Prince Edward, whose full names are Edward George Nicholas Paul Patrick, was born on October 9, 1935, and is thus a little over eighteen months old. His father, the Duke of Kent, married Princess Marina of Greece, daughter of Prince and Princess Nicholas of Greece, on November 29, 1934. Prince Edward is now fifth in the order of succession to the Throne. A portrait of his little sister, Princess Alexandra, appears on our front page.

Photograph by Madame Yevonde.

three hundred years ago that same English sanctuary was given over again to fratricidal conflict. The first skirmish of the great Civil War was fought in a meadow beside the Severn, and the last when the young King turned his despairing face northwards and rode out over Barbon Bridge towards the heathy north, and Cromwell's troopers clattered victorious over the blood-stained stones of Worcester city. We have had our wars of religion in England before, and we may have them again.

For though the people of Britain, nursed in their own comfortable ways, have little liking for imaginative will-o'-the-wisps for their own sake, they have a curious weakness for them when they are presented to them in the guise of cure-all remedies for others. The civil wars that shook England in



# THE CORONATION PROCESSION TIMED: A REHEARSAL HELD AT DAYBREAK.



A REHEARSAL OF THE CORONATION PROCESSION IN LONDON, AT DAYBREAK, DRAWS THE CROWD: HOUSEHOLD CAVALRY BANDS ON THE MOVE OUTSIDE THE ANNEXE OF WESTMINSTER ABBEY (LEFT).



THE CENTRAL FEATURE OF THE DAYBREAK REHEARSAL OF THE CORONATION PROCESSION: THE GILDED STATE COACH PASSING THROUGH THE CROWDS IN TRAFALGAR SQUARE; WITH CORONATION OFFICIALS, WHO CHECKED ALL ARRANGEMENTS, IN "MUFTI."

There could be no more emphatic tribute to the tremendous interest which the approaching Coronation ceremonies are evoking than that provided by the crowds attracted to the rehearsal of the procession in London on Sunday, April 18. Tens of thousands of people lined the pavements on the procession route—some of them arriving as early as 3 a.m. - The rehearsal was due to start at 6.30. Yet the weather was the reverse of encouraging, and sleepers had that night lost an hour's

rest in the change-over to Summer Time. The rehearsal was timed from point to point, and, according to Col. Sir Arthur Erskine, the Crown Equerry, "went entirely according to plan." The focus of the crowd's interest was, of course, the gilded State Coach drawn by the Windsor greys. The Coach was accompanied by a Sovereign's escort. The troops were in khaki, the only touch of colour being provided by the kilts of the Pipers of the Scots Guards.



# A WINDOW ON THE WORLD: RECENT HAPPENINGS PICTURED.



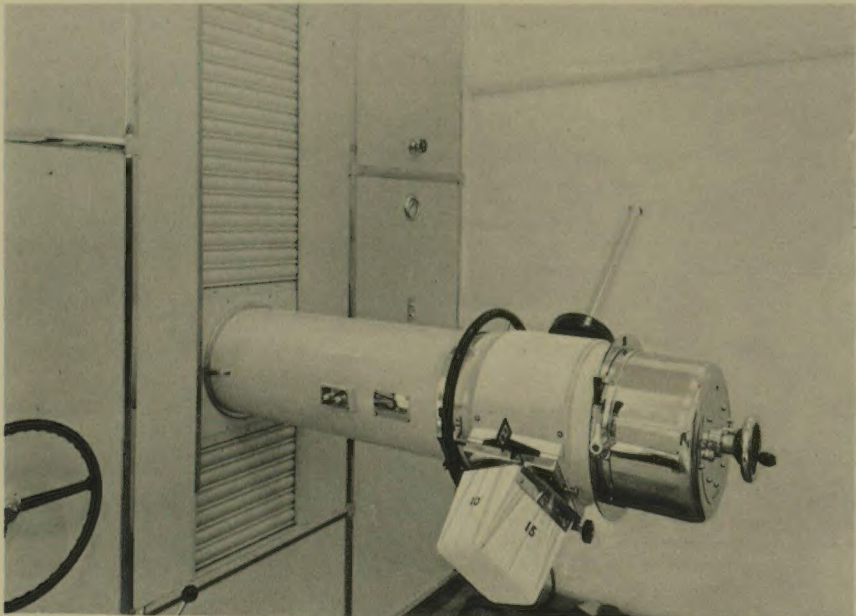
HINDU INDIA RECEIVES THE NEW CONSTITUTION WITH A HARTAL: A SCENE IN LAHORE ON APRIL 1—SHOWING CLOSED SHOPS IN A BAZAAR THAT IS USUALLY CROWDED.

The new Constitution was inaugurated in India on April 1. A hartal, organised by the Congress party, was observed in many places. In Delhi most of the shops were closed. A partial hartal was observed in Bombay in response to the call of Congress. Although the markets were open,



THE HARTAL ORGANISED BY THE CONGRESS PARTY ON THE INAUGURATION OF THE NEW INDIAN CONSTITUTION: A PROCESSION OF WOMEN URGING PEOPLE TO OBSERVE THE HARTAL.

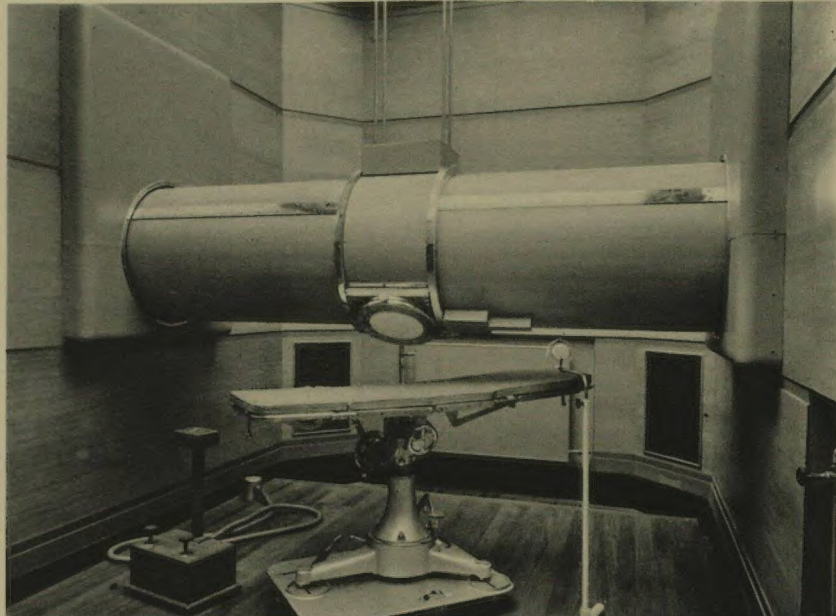
no business was done. Fifteen mills closed, but Moslems did not join in. The hartal was complete at Ahmedabad, which is a noted Congress centre. At Karachi Hindus observed it quietly. The hartal passed off in Calcutta without disturbance, Moslem shops being generally open.



A NEW TYPE OF X-RAY TUBE FOR USE IN CANCER TREATMENT: THE MASSIVE PORCELAIN AND STEEL DEVICE PERFECTED BY METROPOLITAN-VICKERS.

Treatment by X-rays is one of the most promising weapons in the campaign against cancer. A notable advance in the possibilities of this treatment has been achieved by a new type of tube developed by Metropolitan-Vickers. The fragile glass of former tubes is replaced by massive porcelain and steel, and the new tubes are continuously evacuated by special vacuum pumps. The X-ray beam is produced by the bombardment of a stream of electrons on a water-cooled gold disc. This stream of electrons originates from a hot tungsten wire at a potential of 250,000 volts inside the tube. In the treatment room the tube is mounted so that it can be raised or lowered to suit the patient, while all pumping plant and high-voltage equipment is hidden behind the panelling. Somewhat expensive to install, the tubes have remarkably low running costs, and may be taken to pieces for renewal of components, the failure of which would have involved the

[Continued above.]

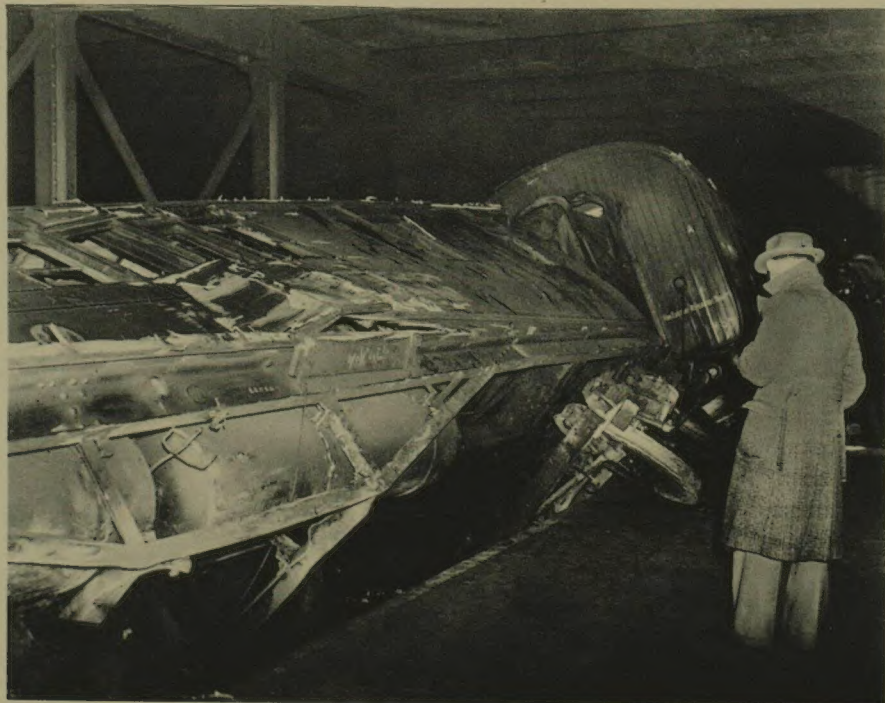


AN EVEN LARGER TYPE OF X-RAY TUBE: THE NEW MILLION-VOLT MODEL AT ST. BARTHOLOMEW'S HOSPITAL; WITH A MICROPHONE (RIGHT) BY MEANS OF WHICH THE PATIENT CAN COMMUNICATE WITH THE RADIOLOGIST IN THE CONTROL ROOM.

scrapping of an old-fashioned glass tube. A considerable number of tubes have been constructed for British hospitals. At St. Bartholomew's Hospital a million-volt tube has been built, and recently put into service, and is being watched with great interest by radiologists and cancer experts.



NEW UNIFORMS FOR THE CORONATION: THE KETTLE-DRUMMER OF THE ROYAL ARTILLERY MOUNTED BAND—HIS MOUNT EQUIPPED WITH NEW HARNESS AND TRAPPINGS.



THE ACCIDENT TO THE IRISH MAIL TRAIN AT CREWE: THE WRECKAGE OF COACHES IN WHICH A NUMBER OF PERSONS WERE INJURED.

Several passengers and members of the dining-car staff were injured when two coaches of the Irish Mail Train from Holyhead to London were badly damaged as the train was entering Crewe Station on April 14. The wheels of one of the derailed coaches mounted the platform.





THE POLITICAL FLAGS CONTROVERSY IN PARIS: RED FLAGS WITH THE BOLSHEVIST EMBLEM DISPLAYED ON A NEWSPAPER OFFICE BEFORE THEIR REMOVAL BY POLICE.

The hoisting of political flags, such as the Red Flag with the Bolshevist emblem of hammer and sickle, on buildings of the Paris Exhibition, by workmen engaged there, recently caused some embarrassment to the French Government. Eventually such flags were removed by the police, and some by the workmen themselves. An anti-Government trade union, whose members had removed red flags from Exhibition buildings, displayed them at its newspaper offices, but later these flags were also taken down at the instance of the police.



NEW PATROL LAUNCHES FOR THE RIVER THAMES POLICE TO BE FIRST USED DURING CORONATION CELEBRATIONS: THE MOTOR-BOATS ON A TRIAL RUN AT WESTMINSTER.

Two new motor-boats, which will first be used by the River Thames Police during the Coronation celebrations, have just been delivered to Scotland Yard officials at Westminster Pier and after inspection by police representatives they were taken for a trial run to Charing Cross. The larger boat, which has two cabins, is faster than any craft hitherto in the river police service. The other, painted black, will be used for ordinary patrol work.



MUSIC IN A GERMAN BATTLESHIP AT TORQUAY: THE BAND OF THE "SCHLESSEN" PLAYING DURING A VISIT ON HER WAY HOME FROM SOUTH AMERICA.

The German battleship "Schlesien," which had been on an officers' training cruise to South America, recently visited Torquay on her way back to Wilhelmshaven. The "Schlesien," which took part in the battle of Jutland, was built at Danzig between 1904 and 1908. She and her sister ship, the "Schleswig-Holstein" (both of 13,040 tons displacement), were reconstructed and partially re-armed in 1926-8, and are now used as training ships for cadets. The band is seen playing on deck.

## NEWS ITEMS OF TOPICAL INTEREST: OCCASIONS AT HOME AND ABROAD.



ONE OF JOHN CONSTABLE'S "LOST" EARLIEST WORKS RECENTLY BROUGHT TO LIGHT AND TO BE INCLUDED IN THE CONSTABLE CENTENARY EXHIBITION AT THE TATE GALLERY: A YOUTHFUL "STUDY IN FANTASTIC PORTRAITURE" ENTITLED "THE CHYMIST."



ANOTHER "LOST" EARLY CONSTABLE LATELY DISCOVERED ALONG WITH THE PICTURE ILLUSTRATED ABOVE, AND LIKEWISE TO BE PLACED IN THE CENTENARY EXHIBITION: "THE ALCHEMIST," A COMPANION WORK.

The Constable Centenary Exhibition at the Tate Gallery, to be inaugurated on May 4, when the Gallery will be reopened by the King, will contain the two very interesting examples of the great landscape-painter's earliest work, which have lately come to light as a result of the stimulus given by the Exhibition to the study of his art. These paintings, "The Chymist" and "The Alchemist"—"small studies in fantastic portraiture," as they have been called—belong to Mr. C. A. Brooks, of Dedham, Colchester, and have been in the possession of his family for at least sixty years. They were painted in 1796, when Constable was aged twenty, three years before he entered the Royal Academy Schools. It is said that when his father saw them he urged Constable to forsake art and follow his own trade as a miller. Constable first went to London to study painting in 1795, but was soon recalled to his native village, East Bergholt, Suffolk, and did not revisit London till 1799.



## TRIBESMEN TO FIGHT TRIBESMEN ON THE INDIAN FRONTIER:



MEN OF A FRONTIER FORCE RECRUITED FROM TRIBES LOYAL TO THE BRITISH: SOUTH WAZIRISTAN SCOUTS IN A STONY NALA AMONG THE MOUNTAINS.



THE KIND OF HIDING-PLACE WHEREIN THE FAKIR OF THE SPREADS SEDITION: A TYPICAL CAVE IN WAZIRISTAN'S ROCKY HILLS, WITH SCOUTS ENTERING.



SOUTH WAZIRISTAN SCOUTS ADVANCING IN OPEN ORDER WHILE ON PATROL: MEMBERS OF A FORCE OF NATIVE TROOPS TOTALLING 3000.



NATIVE TROOPS ADEPT AT MOUNTAIN WARFARE: SOUTH WAZIRISTAN SCOUTS ON A PRECIPITOUS RIDGE ABOVE THE GOMAL RIVER.



TYPES OF THE FORCE SENT TO AID THE CONVOY ATTACKED NEAR JANDOLA: SOUTH WAZIRISTAN SCOUTS ON GUARD IN A FORT NEAR THE GOMAL RIVER.

As noted under photographs of Indian Frontier operations given in our last issue, when the tribal attack of April 9 was made on a British supply convoy, among the troops sent to its assistance were parties of the South Waziristan Scouts, moved up from Sarwekal and Jandola, and they took part in the subsequent fighting. Some

Interesting details about this well-known force are given in a note supplied with the above photographs, which states: "Recruited from the tribesmen themselves, they know all there is to know about mountain warfare. Clad lightly, moving swiftly, they cover all the ground to which the British army does not penetrate. (Continued above on right.)"

PHOTOGRAPHS BY DORIS LEIGH, LTD.

## LOYAL WAZIRISTAN TROOPS EXPERT IN GUERRILLA WARFARE.



HORSEMEN IN ACTION, IN PURSUIT OF A BAND OF MARAUDING TRIBESMEN: IRREGULAR MOUNTED INFANTRY WORKING IN CONJUNCTION WITH AN INFANTRY SCOUT PATROL ON THE BANKS OF THE GOMAL RIVER IN WAZIRISTAN, A NOMAD TRADE ROUTE BETWEEN INDIA AND AFGHANISTAN.

They use no aeroplanes; they fight hostile tribesmen with their own weapons. The South Waziristan Scouts, who number 3000 in all, are on the warpath against their rebellious kinsmen." It was stated on April 14 that the whole of the Tori Khel tribe, to which belongs the Fakir of Ipi, the chief instigator of the revolt, was now regarded as hostile, and that the Fakir himself still lay hidden in a cave in the scrub-covered Shaktu Valley, continuing his propaganda, which had a violent effect on the tribesmen, causing them to fight with fanatical fury. At the same time it was announced that the Government were taking strong measures to deal with the situation, and that a force of about 30,000 men, under the command of Major-General E. de Burgh, was being concentrated in Waziristan for the campaign against the Fakir, whose followers were still sniping at the camps. The number of British and Indian troops employed is the largest since the Afidis attacked Peshawar in 1930. The hostile tribesmen, who avoid pitched battles, and rely on guerrilla tactics, are difficult to deal with in mountainous country that lends itself to concealment.



TRIBESMEN SERVING WITH THE BRITISH FORCES USING THEIR SKILL IN MOUNTAIN WARFARE AGAINST THEIR REBELLIOUS COMPATRIOTS: SOUTH WAZIRISTAN SCOUTS WARILY ASCENDING A STEEP PATH ALONG THE EDGE OF A PRECIPICE THAT FALLS SHEER FOR 500 FEET.



# THE SQUIRE ERRANT.

BEING AN APPRECIATION OF

"THE HONEYSUCKLE AND THE BEE": By SIR JOHN SQUIRE.\*

(PUBLISHED BY HEINEMANN.)

SAID Hopkinson, the chance met, with a spare-man cricket record as excuse for speaking, to Squire, the man of letters errant: "You must have known an awful number of people."

Said Squire to Hopkinson, seeking the traditional roast beef of Bath and weakly responsive: "Yes, and a number of awful people."

"Have you ever thought of writing your memoirs?"

"Well," I admitted, "people have suggested it occasionally, and, under Providence, I expect I shall do it sometime. In point of fact, I'm by way of beginning now. . . . I'm going to write a book about this holiday I'm on, and I shall put down anything I remember as I go, quite apart from what may happen at the time."

Hence tales and treasures of recollection from the scrip of the poet striding from London to Devon, knapsack on back and not disdainful of "lifts," thinking his thoughts and bidding Memory, the warder of the brain, being not victim of the limbeck, release the long-imprisoned at his will.

A strange, a motley crew, these "lifers"—from Blundell's to Bath; Swinburne to St. Clement and Baudelaire; inns to cathedrals; Mussolini's "Moi, je suis démocrate, comme Jules César" to the Wallops—Nether, Middle and Over—whose Sir John of the thirteenth century "so smote the French at sea that he endowed the language with a new word like Captain Boycott, Mr. Hansom, Mr. Macadam, Mr. Macintosh and others"; from John Lane and the "Yellow Book" to doleful old men of Glastonbury who conjured up Thomas Hardy, of accepted gloom: "In his prime he drew a picture to one of his poems (for he commenced active life as an architect) representing a church and its floor above, and, below, a charnel-house full of open coffins with skeletons in them. In old age he took me out to 'Mellstock' and, surveying the tombstones of his sires, asked me what I thought of the lettering. I commended it; and, with enthusiasm in his eyes, he said: 'If you ever want a good monumental mason just drop me a postcard and I'll let you know where you can find one.'"

So to George Meredith, "sitting on Edward Clodd's balcony at Aldeburgh, a rug over his knees and a pile of yellow French novels on the table at his side"; Rupert Brooke, "young Apollo golden-haired"; bucolic police suspicious of the walker; tramps, æsthetic, jocular, melancholy and dull; repellently busy roads and gloriously free byways; Maurice Hewlett of the "tushery" and less "pricking o'er the plain" periods; the octogenarian F. E. Weatherley, "incredibly prolific writer of lyrics for drawing-room songs"; the stout, big-hearted Chesterton; Tennyson, finishing off a chattering cleric with the foulest language; and George Saintsbury, "universal devourer of books and wine-drinker," in a basement at Royal Crescent, Bath, "with a bedridden wife, a small fraction of his books, failing health, very little money, and doctor's orders to drink nothing but champagne—which meant, thenceforth, total abstinence. . . . Never did I know lonely old age and its ailments more bravely borne. There in his little basement study he would sit, black skull-cap, weak spectacled eyes, bulbous veined nose, thinned white beard, gnarled hands—looking, as an American

friend whom I took to see him remarked, 'a mixture between the Rabelaisian and the Rabbinical.'"

Especially, to Debussy, with "a face bearing the marks of illness, of incessant labour, of passionate exactitude"; Sibelius, with impressive head, "the mass of Strindberg's without the madness";

Pachmann, playing Chopin, "more eccentric as the years went by, joking with the audience and telling them precisely what was what, but with fingers like rippling streams"; Ysaye; Bela Bartok; Arnold Schönberg; and an opinion of the operas of Rossini and Wagner: "I had heard about Rossini being taken by young friends to hear an opera by the new marvel, Richard Wagner. The dialogue, after the show, ran roughly like this:

'DISCIPLES: What did you think of it, Master?

'ROSSINI: I don't think it would be fair to express an opinion without hearing it a second time.

'DISCIPLES (eagerly): And when are you going to hear it a second time, Master?

'ROSSINI (emphatically): Never!

"Both he and Wagner would doubtless have been surprised to hear that a century later their operas would be performed together at Covent Garden. For me I am of Rossini's party, because Wagner invented a din not known before, made voices bellow against instruments, was so anxious to reach a peak of noise which could only be achieved by the falling of the firmament that he piled climax after climax until he almost burst, was unbearably prolix, and took his silly allegories seriously, fit hero for the ex-Kaiser and Dr. Goebbels."

Something of an outburst that; not in Sir John's usual manner, for he is a tolerant mixer: even the Bobby who was so wonderful that he claimed him as a deserter in years before the war is forgiven; as is that brother blue who took him in charge as a suspicious character when, in the days of a Long Vacation theatrical adventure, he was treading the highway in dancing-pumps, and compelled him to spend a night in a cell in company with bed-bugs fond of straw mattresses; to be released in the morning by a "benevolent looking chieftain." ". . . . It did not take long to convince this sensible being that a mistake had been made. He became almost effusively kind, and ordered me a mug of hot cocoa and some slabs of bread and butter which I consumed in his presence. I shook hands, went out, and sat by the parapet of a bridge, glad of the fresh

air." The Chief might have done more. He might have got some first-hand information. "To the ordinary citizens there are just tramps and 'a strange man at the door, Mum,' but those silent figures who, in ones or twos, at intervals pass along the great main roads, are of all kinds as well as of all ages. Some are fresh from employment and will soon get employment. . . . There are the semi-criminals who scowl and mutter; there are the young men genuinely in search of work; there are those who (like many modern parlourmaids) prefer temporary work, with intervals of ease and plenty of change; and there are various kinds of 'unemployable.' And there are scores who prefer a gipsyish existence. "There are plenty of them on the roads still, some with pensions, who contrive to exist without too much hardship, with the help of sturdy begging, rabbit-snaring, pheasant-knocking, vegetable stealing and the workhouses, leading the life of perpetual motion without which they would pine. They know, by virtue of the secret signs they chalk on gate and fence, where they can at least get a kettle of hot water to make their tea, a gift which is seldom unaccompanied by food or money."

But to return to the personal, the pictures of the mind

(Continued on page 726)



PREPARING FOR CORONATION FLOODLIGHTING IN LIVERPOOL: WHITEWASHING THE BRONZE STATUE OF QUEEN VICTORIA IN DERBY SQUARE, IN ORDER TO ENHANCE THE EFFECT OF ILLUMINATION.



A HISTORIC HEREFORDSHIRE RELIC: THE BROMYARD BUSHEL, AN ANCIENT MEASURE CAST IN 1670, IN ACCORDANCE WITH AN ACT OF PARLIAMENT OF THAT DATE; RECENTLY PRESENTED TO BROMYARD CHURCH.

There has recently been presented to Bromyard Church, Herefordshire, by the executors of the late Miss Davies, the ancient measure illustrated here. It is made of bell metal, weighs about 100 lb., and is inscribed "The Bromyard bushell by Act of Parliament 1670. Herbert Lord Bishop of Hereford. John Baynham Gent." The Act of Parliament referred to was a measure for setting up a standard bushel for the whole kingdom, the Winchester Measure being chosen from a variety of differing bushels.

\* "The Honeysuckle and the Bee: Reminiscences by Sir John Squire." (William Heinemann; 8s. 6d.)



# Nelson and his Immediate Predecessors—in the Maritime Museum.



THE BATTLE OF THE FIRST OF JUNE: DE LOUTHERBOURG'S PAINTING—INCORRECTLY SHOWING HOWE'S FLAGSHIP ON THE LEE BOW OF THE "MONTAGNE."

We here continue our series of pages of illustrations of treasures preserved at the new National Maritime Museum, Greenwich, which the King will open on April 27. In previous numbers (April 10 and 17) we showed exhibits of the earlier periods, and of the eighteenth century.—De Loutherbourg's painting depicts an incident in the Battle on the First of June, 1794. The "Queen Charlotte," Howe's flagship, is seen with her fore-topmast carried away; while the "Montagne" (the French flagship), with her fore-

topmast staysail set, draws ahead. This painting displeased contemporary naval experts. James Bowen, Master of the Fleet, declared that the picture labelled the "Queen Charlotte," since it showed her in a position where he had tried to bring her, but had failed; namely, on the "Montagne's" lee bow. "If we could have got the old ship in that position," Bowen is reported to have said, on seeing the picture, "we must have taken the French admiral."

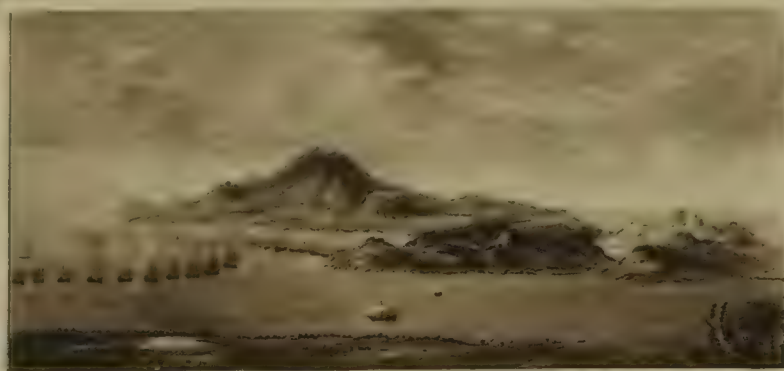


TRAFALGAR: TURNER'S FAMOUS PICTURE OF THE "VICTORY" IN THE ACTION—A MARINE BATTLE-PIECE THAT WON THE ENTHUSIASTIC COMMENDATION OF RUSKIN; THOUGH LACKING IN HISTORICAL ACCURACY



# BATTLE-PIECES BY LATER BRITISH MARINE PAINTERS:

PAINTINGS BY POCOCK, CHAMBERS, PATON, MAYNARD. AT GREENWICH.



THOMAS MAYNARD'S PANORAMIC VIEW OF HOOD'S DEFEAT OF DE GRASSE IN FRIGATE BAY, ST. KITTS: THE FRENCH ADVANCING ON THE ANCHORED BRITISH.



THE SUCCESS OF HOOD'S DISPOSITION OF THE FLEET AT FRIGATE BAY: FRENCH SHIPS RETREATING FROM THE ENGLISH LINE; BY NICHOLAS POCOCK.

Hood's manoeuvres against de Grasse in 1782 were brilliant in the extreme. He found the French at St. Christopher's, at anchor. He lured them out and then himself slipped in, and anchored in the very berth they had themselves previously occupied. But his force was inferior to that of de Grasse. Hood, therefore, disposed his ships in an open angle bisected by the prevailing wind, so that however the French attacked they were forced to run parallel to the English line and could not break it.



A FAMOUS ACTION OF THE WAR IN 1782: THE REPULSE OF THE FLOATING BATTERIES OFF GIBRALTAR; BY THOMAS WHITCOMBE.

Shortly before Howe's brilliant relief of Gibraltar in 1782 (referred to under his portrait on the opposite page), the Spaniards launched a flotilla of floating batteries in high hopes of reducing the defences. This flotilla was repulsed by General Elliott (afterwards Lord Heathfield) with red-hot shot and bombs, and afterwards destroyed, during the night, by Captain Sir Roger Curtis's gunboats.



THE BATTLE OF THE SAINTS: A CONTEMPORARY PAINTING OF RODNEY'S GREAT VICTORY IN 1782; BY THOMAS MITCHELL.

At this battle the French gained the initial advantage; but Rodney's keen eye observed a shift in the wind which enabled him to cut through the French formation, which was thrown into disorder. At sunset Hood's flagship, the "Barfleur," came up with de Grasse's flagship, the "Ville de Paris," which struck after ten minutes. Thomas Mitchell, who held appointments in dockyards, was a clever amateur painter.



A DUEL AT THE BATTLE OF THE FIRST OF JUNE: THE "BRUNSWICK" (CENTRE) FIGHTING THE "VENGEUR" (RIGHT); WITH THE "ACHILLE" ON THE OTHER SIDE OF HER.

Among those of Lord Howe's ships which did not manage to break through the enemy's line in the Battle of the First of June was the "Brunswick." She fell foul of the "Vengeur," grappled her, and the two swung out of line to leeward. The "Achille" came up, but had all her masts shot away, and surrendered. The painting is by Nicholas Pocock.



THE BOMBARDMENT OF ALGIERS IN 1816; BY GEORGE CHAMBERS: LORD EXMOUTH COMPELS THE DEY TO RELEASE CHRISTIAN SLAVES.

Lord Exmouth, sent to compel the Dey of Algiers to release his Christian slaves in 1816, enforced compliance with five ships of the line. It is a fact, however, that, despite a heavy bombardment and the launch of an explosion vessel by the English squadron, the town was preserved from total destruction by fire—owing to its being built of concrete. George Chambers, the son of a seaman, was born in 1803 and died in 1840.



"THE MOONLIGHT BATTLE," 1780; BY RICHARD PATON: RODNEY'S VICTORY OVER THE SPANIARDS; WITH THE "SANTO DOMINGO" BLOWING-UP.

On his way to the relief of Gibraltar in 1780, to the south of Cape St. Vincent, Rodney caught the Spanish squadron under de Langara making its way towards Cadiz with a fresh westerly gale. Rodney at once grasped the situation and ordered a general chase, the ships to get between the enemy and the land. Night closed in as the action began, but neither darkness nor storm stayed the English rush.

THE MARITIME MUSEUM'S UNMATCHED ARRAY OF MARINE BATTLE-PAINTINGS: FAMOUS ENGAGEMENTS OF THE BRITISH NAVY.

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LORD HOOD (1724-1816).—BY JAMES NORTHCOTE.

Hood was an early influence over Nelson. His victory at Frigate Bay is illustrated on the opposite page. Later, in 1793, he commanded the operations at Toulon. He died as Governor of Greenwich Hospital. Nelson called him "The best officer . . . England has to boast of."



EARL HOWE (1726-1799).—BY J. S. COPLEY.

After serving under Anson and Hawke and Boscawen, Howe led the fleet into the Bay at Quiberon. In 1782, by brilliant manoeuvring, he saved the hard-pressed garrison of Gibraltar. He overthrew the French on the First of June, a battle illustrated on page 699.



LORD HUGH SEYMOUR (1759-1801).—BY HOPPNER.

Seymour played a distinguished part in Howe's relief of Gibraltar; on the First of June; and at Bridport's action off the Ile de Groix (1795). After service on the Board of Admiralty, he was appointed, in 1799, Commander-in-Chief at Jamaica, where he occupied the Dutch colony of Surinam.



LORD SANDWICH (1718-1792).—BY GAINSBOROUGH.

John, fourth Earl Sandwich, is remembered for his "invention" of the sandwich long after his rather unlucky career has been forgotten. He was First Lord throughout the American war, when the Navy often proved inadequate.



LORD RODNEY (1718-1792).—A REPLICA OF A REYNOLDS PORTRAIT.

A disciple of Hawke, Rodney served under his master at Finisterre and Rochefort. During the War of American Independence, he won his great victory at the Saints (1782). Rodney's original tactics revolutionised English methods of attack.



ADMIRAL KEMPENFELT (1718-1782).—BY TILLY KETTLE.

Kempenfelt was, perhaps, the greatest Staff officer the Navy ever had. His reform of signalling changed the character of communications at sea. He invented a numerary code and persuaded Howe to adopt it.



SIR EDWARD HUGHES (?1720-1794).—BY REYNOLDS.

Hughes won fame in the East Indies. In 1782 he co-operated in the capture of Negapatam and Trincomalee. He had the unique experience of holding his own at point-blank range in five actions.



SIR HYDE PARKER (1714-1782).—BY ROMNEY.

Sir Hyde Parker ("Old Vinegar") is not to be confused with his son and namesake, who was Nelson's superior at Copenhagen. Parker made his name at the Dogger Bank in 1781; when he and Zoutman, the Dutch Admiral, fought their fleets to a standstill, in seventeenth-century fashion.



SIR P. B. V. BROKE (1776-1841).—BY SAMUEL LANE.

"Broke of the 'Shannon'" made his name immortal when he reduced the American "Chesapeake" to absolute submission after only fifteen minutes' action in the American War of 1812. This triumph was due to Broke's great care in perfecting his ship's gunnery.





NELSON IN 1797-8: A PORTRAIT BY LEMUEL ABBOTT; A REPLICA OF A STUDY MADE WHEN NELSON WAS RECOVERING FROM HIS WOUND.



A STRIKING PORTRAIT OF NELSON BY SIMON DE KOSTER; ACCORDING TO REPUTE, THAT PREFERRED BY THE SITTER BEFORE ALL OTHERS.



NELSON AFTER THE NILE—BY ABBOTT: A PORTRAIT WHICH IS INCORRECT IN SEVERAL PARTICULARS, NOTABLY IN THE WAY THE HAT IS WORN.



A DRAMATIC INCIDENT IN NELSON'S EARLY CAREER DEPICTED BY WESTALL: HIS ENCOUNTER WITH A BEAR DURING THE "CARCASS'S" POLAR EXPEDITION.

While in the "Carcass" during her Polar voyage, Nelson slipped off on to the ice at night to shoot a bear. His musket missed fire, and those in the ship saw the young Nelson desperately striking at the bear with the butt of his weapon. The ship fired a shot to frighten the animal, and this, and a rift in the ice, probably saved Nelson's life. Reprimanded for his truancy, Nelson stoutly said: "I desired to kill the bear that I might carry the skin to my father."



THE DEATH OF NELSON: WILLIAM DEVIS'S FAMOUS PAINTING OF THE LAST MOMENTS IN THE COCKPIT OF THE "VICTORY."

This famous picture by Devis shows Nelson's last moments with graphic art. Above the dying victor, on the right, stands Hardy, who has found a moment to leave the deck to bring news of victory. Dr. Scott, the chaplain, is rubbing Nelson's breast; while the pillow is held by Burke, the purser. Nelson was struck by a musket-ball which passed through his lungs and spine. Though in great agony, he constantly enquired after the progress of the action. He survived long enough to hear from Hardy that fifteen ships had surrendered.



NELSON'S DARING: BOARDING AN AMERICAN PRIZE IN A GALE, WHEN SECOND-LIEUTENANT IN THE "LOWESTOFT" (1777).—BY RICHARD WESTALL.

The three paintings by Westall show characteristically daring incidents in Nelson's career. Nelson described the 1777 incident as follows: "Blowing a gale of wind . . . the frigate captured an American letter-of-marque. The first lieutenant was ordered to board her, which he did not do. . . . On his return, the Captain said: 'Have I no officer in the ship who can board the prize?' On which the master ran to the gangway; when I stopped him, saying, 'It is my turn now, and if I come back it is yours!'" Of the encounter during the siege of Cadiz



NELSON AT GRIPS WITH THE "DONS": AN INCIDENT IN A GUNBOAT SKIRMISH AT THE BLOCKADE OF CADIZ (1797).—BY WESTALL.

Nelson wrote: "I was boarded in my barge with my common crew . . . the Spanish barge rowed twenty-six oars, besides officers. . . . Eighteen of the Spaniards being killed . . . we succeeded in taking the Commander." The third painting shows Nelson grasping the sword presented to him by his uncle, Captain Suckling, in his left hand, having, without letting it fall, transferred it from his shattered right—the limb that was subsequently amputated. He prized this sword very highly. It is illustrated on page 704.



NELSON'S ARM SHATTERED AT TENERIFFE (JULY 1797): AN INCIDENT OF THE ABORTIVE NIGHT-ATTACK BY THE BOATS.—BY WESTALL.

THE PERSONALITY OF NELSON AS ILLUSTRATED BY EXHIBITS AT GREENWICH: IMPORTANT PORTRAITS; DEEDS OF CHARACTERISTIC DARING; AND DEVIS'S FAMOUS "DEATH."

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## NELSON'S "BAND OF BROTHERS" AT GREENWICH.



LORD COLLINGWOOD—BY HOWARD.

Admiral Lord Collingwood's title to fame is, of course, that he led the lee-line at Trafalgar, and, after Nelson's death, commanded the fleet. "See how that noble fellow Collingwood carries his ship into action," said Nelson, as he watched the lee-line in the opening phase of the action. Collingwood, a relentless fighter and disciplinarian, and a somewhat forbidding personality, was never happier than when he was on shore enjoying the simple pleasures of his garden.



CAPTAIN GEORGE DUFF—AFTER RAE BURN.

Duff commanded the "Mars" at Trafalgar and was killed in the action. The "Mars" fought in the lee-line, coming into action immediately after Collingwood's "Royal Sovereign" and the "Belleisle."



SIR THOMAS M. HARDY—BY EVANS.

"Nelson's Hardy" will always be remembered for the part he played in the drama in the cockpit of the "Victory" when Nelson lay dying. He is seen in Devis's famous painting (reproduced on page 702) bringing the news that the French and Spaniards were beaten. With Captain Blackwood, Hardy was a witness to the famous codicil of Nelson's will, in which he set forth services rendered to England by Lady Hamilton and left her to the country to be provided for. This was written at about eleven o'clock on the morning of Trafalgar.



SIR EDWARD BERRY—BY COPLEY.

Sir Edward Berry was one of Nelson's favourite subordinates. He was the first man to board the "San Nicolas" at St. Vincent; and he was captain of the flagship at the Nile, and caught Nelson in his arms when he was wounded. Berry's talents did not fit him for independent command, but he was a splendid fighter. "Here comes Berry," Nelson used to say; "now we shall have a fight."

CAPT. WILLIAM LOCKER—BY GILBERT STUART.

Nelson early came under Locker's care and patronage, as Lieutenant of the "Lowestoft," to which he was promoted in 1777. Gilbert Stuart, painter of the portrait, was an American artist.



SIR HENRY BLACKWOOD—BY HOPPNER.

Blackwood was Nelson's favourite frigate captain. His handling of these small ships displayed nothing short of genius. He was one of the last to address the Admiral before the action at Trafalgar began.



CAPT. JOHN COOKE—BY ABBOTT.

Cooke was another of Nelson's captains killed at Trafalgar. He was appointed to the "Bellerophon," which joined the fleet off Cadiz at the beginning of October 1805. Cooke used to say that to be in a general engagement with Nelson would be the height of his ambition. The "Bellerophon" was the fifth ship in the lee-line at Trafalgar. In the thick of the fight Cooke received two musket-balls in his breast: he died within a few minutes, saying with his last breath: "Tell Lieutenant Cumby never to strike."

MEN WHO SHARED IN THE GLORIES OF NELSON'S TRIUMPHS: PORTRAITS OF HIS COMMANDERS, AND OF CAPTAIN LOCKER;  
AT THE NATIONAL MARITIME MUSEUM.





THE COAT WHICH NELSON WORE AT TRAFALGAR; SHOWING THE SHATTERED EPAULETTE.

Nelson was mortally wounded by a musket-ball which struck an epaulette and shattered his backbone. He refused to cover the Orders on the coat during the action, although they presented a very striking target, as this illustration shows.



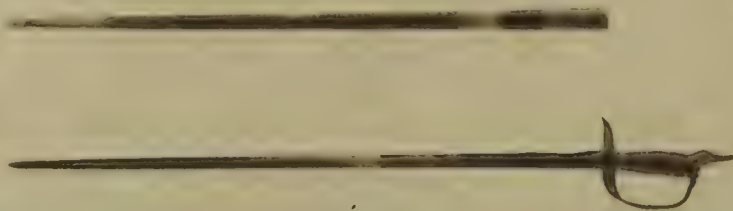
EMMA HAMILTON, WHOSE NAME IS FOR EVER LINKED WITH THAT OF NELSON: AN "ATTITUDE."—BY COSWAY.

Nelson first made the acquaintance of Sir William Hamilton and his wife, Emma, at Naples in 1793. When he returned from the Nile in 1798 Lady Hamilton subjugated him and drew him into a most unhappy participation in the domestic affairs of Naples. When Sir William Hamilton was recalled in 1800 she travelled with him and Nelson across Europe. In England she paraded her hold over Nelson. Their child, Horatia, was born in 1801. Nelson's will contained a special codicil referring to her, and commending her to the care of his country. She died in mean circumstances in 1815.



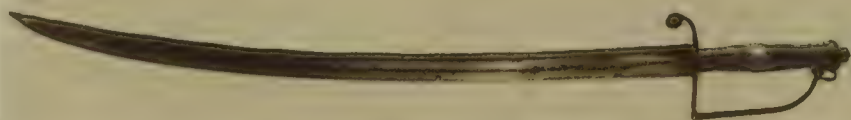
EMMA HAMILTON AS SHE REALLY WAS: AN INFORMAL SKETCH MADE BY ROMNEY IN 1786.

Nelson first made the acquaintance of Sir William Hamilton and his wife, Emma, at Naples in 1793. When he returned from the Nile in 1798 Lady Hamilton subjugated him and drew him into a most unhappy participation in the domestic affairs of Naples. When Sir William Hamilton was recalled in 1800 she travelled with him and Nelson across Europe. In England she paraded her hold over Nelson. Their child, Horatia, was born in 1801. Nelson's will contained a special codicil referring to her, and commending her to the care of his country. She died in mean circumstances in 1815.



A SWORD PRESENTED TO NELSON AFTER THE BATTLE BY OFFICERS WHO FOUGHT AT THE NILE; WITH A CROCODILE-HEADED HILT.

Gifts were showered on Nelson after the overwhelming victory of the Nile. The sword from the captains of the squadron—his "band of brothers"—was the one he prized the most. It was virtually presented to him on August 3, two days after the action.



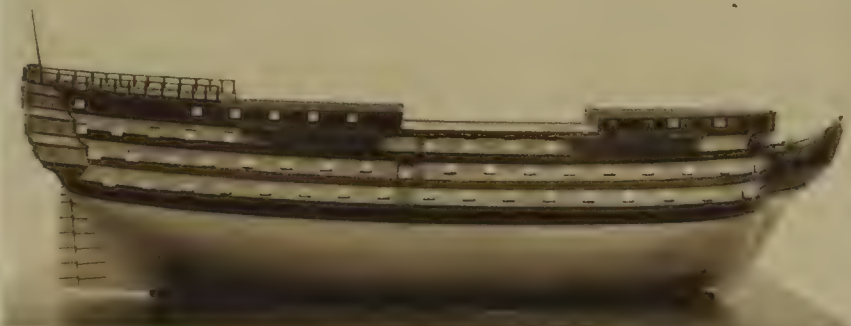
A SWORD MUCH TREASURED BY NELSON: PRESENTED TO HIM BY HIS UNCLE AND PATRON, CAPTAIN MAURICE SUCKLING.

Nelson entered the Navy under the aegis of his uncle, Captain Maurice Suckling. At Teneriffe his sword arm was shattered, but, as shown in the Westall painting on page 702, he transferred the sword to his left hand rather than relinquish it.



THE SWORD PRESENTED TO NELSON BY THE SULTAN AFTER THE NILE.

Besides this sword the Sultan of Turkey presented Nelson with the *Chelengk*, or diamond plume, and a damascened gun, both of which are preserved at Greenwich.



THE NAVY PERPETUATES THE NAME OF ITS GREATEST HERO: H.M.S. "NELSON," A FIRST-RATE OF 1814.

This three-decker was launched at Woolwich in 1814. One of the last survivors of the days of sail, she proclaims by her lack of sheer and decoration that she stands between two epochs. Another "Lord Nelson" was completed in 1908, and the present battleship "Nelson" in 1927.



ANOTHER NAVAL MEMORIAL OF NELSON: A BUST, SHOWING HIS BLIND EYE—THE FIGURE-HEAD OF H.M.S. "HORATIO."

The "Horatio" was a fifth-rate, which served from 1807 to 1865. This figure-head is one of the very large series preserved at the National Maritime Museum. Boldly carved and brightly coloured, they well express the mind of the sailor of bygone days.



A MINIATURE PORTRAIT OF NELSON AS A BOY OF EIGHT YEARS: A STUDY WHICH SEEMS TO EXPRESS HIS EARLY DELICACY OF CONSTITUTION.

TOM ALLEN, NELSON'S PERSONAL BODY SERVANT; BY JOHN BURNET.

This interesting piece of "Nelsoniana" was one of a series of Greenwich Pensioners painted by John Burnet. This sketch was made for the painting of Greenwich pensioners commemorating the anniversary of Trafalgar.



NELSONIANA EXHIBITED AT GREENWICH: SOME OF THE MARITIME MUSEUM'S MANY PRECIOUS RELICS OF NELSON'S CAREER, CONNECTIONS, AND TRIUMPHS.

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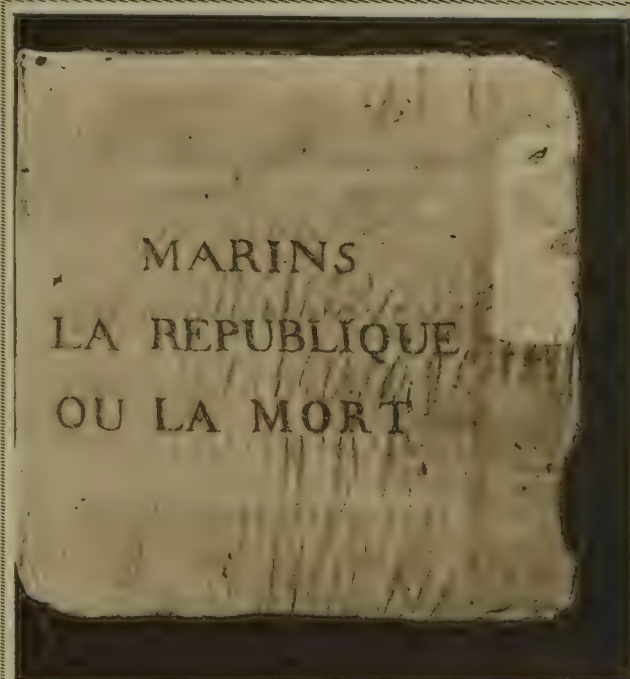
KING GEORGE AND 'QUEEN CHARLOTTE VISIT HOWE ON HIS FLAGSHIP AFTER THE BATTLE OF THE FIRST OF JUNE (1794); AND PRESENT HIM WITH A DIAMOND SWORD: BY H. P. BRIGGS.

After the Battle of the First of June, King George III., accompanied by Queen Charlotte and three Royal Princesses, with William Pitt in attendance, went aboard the "Queen Charlotte" at Spithead to congratulate Lord Howe and to inspect his prizes. Howe received from his Majesty a diamond sword and, later, the Garter; Graves, second, and Alexander Hood, third in command, received peerages; many officers were decorated; and every man in the fleet was rewarded. Alexander Hood, Roger Curtis (Captain of the Fleet), and Alan Gardner are standing on the right, immediately behind Howe. Pitt is in the group on the left.



ON BOARD A BRITISH WARSHIP IN 1775: A DRAWING OF A DECK SCENE.—BY THOMAS HEARNE.

This drawing gives a very good idea of the deck of a British man-of-war during a quiet spell in the Atlantic. It depicts the "Deal Castle" during a return voyage from the West Indies, and shows the live-stock on the quarter-deck.



A RELIC OF THE BATTLE OF THE FIRST OF JUNE: A CAPTURED FRENCH BANNER.

This was the banner of the boarding division of "L'Amerique," a ship of 76 guns engaged and captured by the "Leviathan" (Lord Hugh Seymour) at the Battle of the First of June. A portrait of Seymour will be found on page 701.



LORD HOWE'S FLAGSHIP-AT THE BATTLE OF THE FIRST OF JUNE: THE FIGURE-HEAD AND STERN OF THE "QUEEN CHARLOTTE" ON THE MODEL IN THE NATIONAL MARITIME MUSEUM; ONE OF THE MANY HISTORIC SHIP-MODELS PRESERVED THERE.



A SIDE VIEW OF THE "QUEEN CHARLOTTE" MODEL IN THE NATIONAL MARITIME MUSEUM, GREENWICH: A TYPICAL THREE-DECKER OF HER DAY.

The "Queen Charlotte," which fought as Lord Howe's flagship at the Battle of the First of June, in 1794, was a first-rate of a hundred guns, built in 1789. The elaborate figure-head shows the Queen herself under a canopy supported by bulls. It is interesting to note that part of the original head is preserved to-day at the Naval Establishment of H.M.S. "Excellent," on Whale Island, Portsmouth. The stern contrasts strikingly with those of the seventeenth- and early eighteenth-century ships illustrated in our preceding sections devoted to the National Maritime Museum.

SHIPS AND MEN WHO SHARED IN THE BATTLE OF THE FIRST OF JUNE: HOWE AND THE "QUEEN CHARLOTTE"; AND A SCENE ON THE DECK OF AN EIGHTEENTH-CENTURY WARSHIP.

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# BOOKS OF THE DAY.

WHILE reading the other day an appreciation of Swinburne, whose birth-centenary has occurred this month, I bethought me that, apart from his passionate love of the sea, much of his verse shows a lack of feeling for nature, unusual in an English poet familiar in his youth with country life. His allusions to animals, birds or flowers are mostly decorative or fanciful, seldom, as far as I remember, revealing affection or close observation. Perhaps he comes nearest to the natural world in his masterpiece, "Atalanta in Calydon," with its dramatic scene of the boar-hunt and the great chorus beginning—

When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With hiss of leaves and ripple of rain.

Even here, however, "the brown bright nightingale" is considered in her mythological associations, rather than with the eye of a nature-lover. What, by the way, does Swinburne mean by "the mother of months"? Does he mean Nature, or the year, or one particular month which is the mother of all the rest, or as an American humorist talks of "the father and mother of a wallop"? I offer no prize for the best solution, but, as a matter of curiosity, I should be interested to receive opinions from readers of this page (if any).

There are quotations from Lucretius, William Watson, and an Elizabethan ballad-maker, Thomas Deloney, once a silk-weaver in Norwich, but nothing of Swinburne's, in the essay on April in "THE TWELVE MONTHS." By Llewellyn Powys. With Engravings by Robert Gibbings (Lane; 10s. 6d.). This is a very attractive book. Besides this cloth-bound edition, there is also a special edition, limited to 100 copies, signed by author and artist, at two guineas each. The work is worthy of such a distinction; it is hard to say whether the essays or engravings are the more charming. Both are excellent after their kind.

Poets distinguished as nature-lovers, even he who expressed his gratitude to Queen Victoria for bestowing upon him—

This laurel greener  
From the brows  
Of him that utter'd  
Nothing base;

have been reluctantly excluded from "GREEN LAURELS." The Lives and Achievements of the Great Naturalists. By Donald Culross Peattie. With thirty-two Plates in Photogravure (Harrap; 12s. 6d.). This admirable book by an American author, himself a noted naturalist, might be called an outline history of Natural History. It gives the careers, among others, of Buffon, Linnæus, Lamarck, Audubon, Darwin, Alfred Russel Wallace, and, finally, Henri Fabre. The book is compact, picturesque, and extremely readable. Explaining its aim and scope, Mr. Peattie writes: "To do justice to all would be to write little less or more than a biographical dictionary of the subject. I wish that such a volume existed; to my great inconvenience, I have found none. . . . So I have chosen rather to write of the mighty names, with abundant reference to many others. . . . With regret I have omitted the great nature writers, and those men of letters who have appreciated nature but brought nothing new to science." Thus, he has had to neglect such men as Thoreau, Maeterlinck, W. H. Hudson, and Richard Jefferies.

Mr. Peattie gives a spirited account of Darwinism and the great evolution controversy in Victorian times. While noting certain weaknesses in the Darwinian theory revealed by later research, he pays a high tribute to Charles Darwin himself, both as a scientist and as a man. "The concept of evolution," he writes, "has spread out far beyond

biology. It has proved to be the magic key to history and government and education. . . . More primal, lasting, mental spade-work was done at Downe House than in any other spot since Plato pulled his beard in the shadow of the Parthenon." Particularly appealing is the portrayal of Darwin's personality. "He himself," we read, "remained aloof from the battle, his life unimpeachably modest, virtuous, and serious. He utterly confounded the moralists by upholding an unsmirched standard of Christian behaviour." Then we see him in old age, sitting "so still in the woods that presently the wild life came and played about him as if he were a mossy rock." Now he is among the great spirits that haunt our national Valhalla. "England claimed him. He was borne to a vault in Westminster Abbey by Hooker, Huxley, Wallace, Lubbock, Canon Farrar, Spottiswoode (the president of the Linnæan Society), James Russell Lowell, the Earl of Derby, the Dukes of Devonshire and Argyll. No one within those walls so revolutionised human thought; no one strove more purely and honestly for his ends. He was the archetype of the naturalist, the best type of *Homo sapiens* in his ascent from the simians."

In his account of punting, he mentions that he first tried this form of wildfowling when he went up to Cambridge.

Familiarity with the habits of wildfowl is apparent throughout this very informative book. The author discourages indiscriminate shooting. "Fortunately," he says, "the days when wildfowlers shot everything, including hawks and grebes, are gone. . . . If a fowler definitely goes out to slaughter a spoonbill or an osprey, his deeds are of no use either to himself or anyone else, while he is robbing himself and others of the joy of watching rare birds." Particularly interesting, as a description of plumage, habits, and methods of flight, is the chapter on wild geese. These intelligent birds would seem to have provided a model for squadron flying in the R.A.F. "The reason for a wedge or skein formation," we read, "is not that it lessens the wind-resistance. The geese have a leader who is responsible for the direction and altitude of the flock. If the flock formed a straight line at right-angles to their course, the 'leader' would not be in front. If they flew in 'line ahead,' all except the leader would be flying through a disturbed atmosphere, a bad medium for flight. If they flew in a gaggle, they would not know which was their leader, nor would all birds be at the same altitude. . . . The changes of leadership sometimes witnessed are probably due to the two leaders having a pilot's certificate for different territories."

Some of the finest wildfowl shooting in the British Isles, we are told, can be obtained cheaply in Ireland, which, in the matter of sport, is still very largely "an unspoiled country and a poor man's paradise." So says the author of "GREEN MEMORY" Of Days with Gun and Rod. By Captain J. B. Drought. With twelve Illustrations (Philip Allan; 10s. 6d.). Dedicated to "the best bag I ever made in Ireland—my wife," this pleasantly reminiscent book is rich in Irish humour and anecdote. Incidentally, the author defends from detraction those birds whose ancestors saved the Capitol at Rome. "Why," he writes, "as descriptive of stupidity, we take the name of 'goose' in vain is rather difficult to understand. Perhaps the farmyard bird is none too quick on the uptake, but his distant relative of the upper air is quite another proposition. A very wise head surmounts that elongated neck, nor is any member of the world of birds more adept at keeping out of trouble. . . . He is of all wildfowl the most difficult of approach, and whosoever would capture him must study well his habits, be prepared to suffer every extreme of weather in his pursuit, and have an inexhaustible fund of patience."

Wildfowling, with the gun in East Anglia, and with the camera on the Solway and in Iceland, is among the many

and various experiences described in another lively book of recollections—"I LEAP BEFORE I LOOK." Sport at Home and Abroad. By David Haig-Thomas (Putnam; 10s. 6d.). The author is a son of the well-known rowing coach and old Cambridge Blue, Mr. P. Haig-Thomas, and himself rowed bow in the Cambridge boat for three years (1930-32). On his wildfowling expeditions to the saltings of the Wash and the Solway, the author had as companion Mr. Peter Scott, son of Captain Scott of Antarctic fame, and himself noted as a painter of wildfowl. The first of these adventures was an undergraduate escapade. "It was the last week-end," we read, "before the Cambridge crew were going to practise at Henley, and I did so long to have one more try for the geese. The moon and the tide were right at the moment, and whether I got one or not I knew that I should be sure to see them. After Hall, Peter and I went to our rooms, untidied our beds, washed and left the dirty water in the wash basins, and wrote a note for our bed-makers that we should be out to breakfast. We then slipped out of College. . . . We had borrowed a fast car, and it was soon eating up the miles on its way to the Wash."

[Continued on page 9.]



"THE RAINBOW." BY P. WILSON STEER, O.M. (1901).—  
Canvas: 19½ by 32½ in.

Many paintings not previously shown are included in a Coronation exhibition of works by P. Wilson Steer, O.M., at Barbizon House. The exhibition opened on Thursday and will close on May 29.



"THE POPLAR, LUDLOW." BY P. WILSON STEER, O.M. (c. 1898).—Canvas: 23½ by 17½ in.



"HYDRANGEAS." BY P. WILSON STEER, O.M. (1901).—  
Canvas: 32½ by 14 in.

Not every naturalist is a sportsman and not every sportsman is a naturalist, but the two pursuits often go together. Mr. Peattie, who himself has "never shot a living creature" and cannot imagine doing so except from necessity, writes: "A great many naturalists have reached their calling by way of the sportsman's avocation. There is no way on earth to learn so much about the beasts of the field and the fowl of the air as to track them down with the gun." Every branch of sport has its own technique, and over twenty volumes have already appeared in that useful series, The Sportsman's Library. As a practical handbook, based on wide experience, I can imagine nothing better in its particular department than Vol. XXII., "WILDFOWLING." By C. T. Dalgety. With eight Plates and nineteen Text-Drawings (Philip Allan; 5s.). The letterpress is simple and straightforward, and packed with valuable advice. The author does not indulge in sentimentalities or raptures over scenery, but he relates many personal reminiscences, by way of example and precept. Incidental allusions disclose that he has had wildfowling adventures not only in England, Scotland and the Outer Hebrides, but in Greenland, Lapland and Spitzbergen.



# THE CORONATION OPERA SEASON OPENED AT COVENT GARDEN: "OTELLO."



A FAMOUS TENOR'S RETURN TO COVENT GARDEN AFTER A LONG ABSENCE, AND A SOPRANO NEW TO LONDON: SIGNOR GIOVANNI MARTINELLI AS OTELLO AND MME. FERNANDA CIANA IN ACT II. OF VERDI'S "OTELLO."



LONDON SOCIETY FLOCKS TO THE OPENING OF THE CORONATION SEASON OF OPERA AT COVENT GARDEN: THE CROWDED FOYER OF THE THEATRE BEFORE THE PERFORMANCE OF VERDI'S "OTELLO" ON THE FIRST NIGHT.



THE ROYAL OPERA HOUSE AT COVENT GARDEN FILLED ON THE OPENING NIGHT OF THE CORONATION SEASON: A PANORAMIC PHOTOGRAPH OF THE GREAT AUDITORIUM AS SEEN FROM THE STAGE, WITH THE AUDIENCE STANDING AS THE ORCHESTRA PLAYED THE NATIONAL ANTHEM.

The Coronation season of International Opera at Covent Garden opened on April 19 with conspicuous success both from the social and the artistic point of view. The great theatre was filled with a representative audience, and the Royal Box was occupied by Princess Helena Victoria and Princess Marie Louise. The opera chosen for the first night was Verdi's masterpiece, "Otello," conducted by Sir Thomas Beecham. Under his able direction an exceptionally fine rendering was given, an appreciation of which by our musical critic appears on another page. A memorable feature of the occasion was the return of Signor Giovanni Martinelli, who was the

Otello, after an absence of a good many years, during which he has been singing in America. He made a great reputation in this country before the war, when he was the first tenor heard at Covent Garden in "The Jewels of the Madonna," but he had not been heard in London since 1920. The performance of "Otello" was also notable for the first appearance at Covent Garden of a new soprano, Mme. Fernanda Ciana, whose beautiful singing as Desdemona contributed much to the pleasure of the evening, as also did the lingo of Signor Cesare Formichi. The scenic side of the production was particularly brilliant in the third act.



# IN THE NEWS: THE CAMERA RECORDS EVENTS AT HOME AND ABROAD.



CAPTAIN "POTATO" JONES'S SHIP LEAVING FOR A DESTINATION WHICH CAUSED MUCH SPECULATION: THE "MARIE LLEWELLYN"; AND (INSET) HER SKIPPER, CAPTAIN JONES.

The situation at St. Jean de Luz, where several ships with cargoes for Bilbao have been held up, created greater interest than it merited, more particularly because of the activities of Captain "Potato" Jones, of the "Marie Llewellyn." Owing to the fact that the skippers of four ships in the harbour were all named Jones, they were distinguished by soubriquets; that of the skipper of the "Marie Llewellyn" being taken from



THE WOULD-BE BLOCKADE-RUNNER BEFORE LEAVING FOR ALICANTE: CAPTAIN "POTATO" JONES ON THE QUAY AT ST. JEAN DE LUZ.

his cargo, of potatoes. The captain had expressed his intention of getting into Bilbao, as his cargo was rotting owing to the delay; and on April 15 he put out to sea. The following morning the "Marie Llewellyn" returned to port, and it was understood that she had got to within fifteen miles of her destination when she was hailed by a British destroyer and advised to return to St. Jean de Luz.



CROWDED WITH DEALERS FOR THE FIRST DAY OF THE ROTHSCHILD SALE: THE BALLROOM AT 148, PICCADILLY.

The sale of the pictures and fine objects of art collected by Baron Lionel Nathan de Rothschild was held in the ballroom at 148, Piccadilly. On the first day, £41,252 was realised. The sale was attended by nearly every London dealer of note and by many from the Continent. Twenty-one pictures in the sale fetched a total of £33,620 and the glass and porcelain realised good prices.



AN OUTSTANDING WORK WHICH FETCHED A RECORD PRICE: "A DUTCH COURTYARD"; BY PIETER DE HOOCH.

During the first day of the sale of the Rothschild collection, this painting of a Dutch courtyard by Pieter de Hooch fetched the record price of £17,500 after some lively bidding. At a sale in Amsterdam, in 1928, a Dutch interior by the same artist reached £11,666; and it was not thought that this figure would be exceeded. The competition, however, was keen and the price reached £10,000 in a dozen bids.



THE NEW ZEALAND CORONATION CONTINGENT, INCLUDING THREE V.C.s, ARRIVES IN LONDON: LEAVING ST. PANCRAS.

The New Zealand contingent for the Coronation arrived in London on April 19 and, after being inspected by the High Commissioner, Mr. W. J. Jordan, and representatives of the War Office, marched to Wellington Barracks, passing New Zealand House in the Strand on their way. Later they left to join the other overseas contingents at Pirbright.



PROFITING THE SEA BEFORE LEAVING FOR ENGLAND: GENERAL SIR KAISER SHUMSHERE JUNG, HEAD OF THE NEPALESE CORONATION DELEGATION.

Before leaving for England as head of the Nepalese delegation for the Coronation, General Sir Kaiser Shumshere Jung, ruling Minister in Nepal, propitiated the sea with gifts of fruit. His Excellency is bringing with him an ancient Order of Nepal, bearing the title of Rajnya, which is being conferred on the King-Emperor. During the ceremonies he will wear a magnificent diamond reputed to be worth £100,000.



THE ORIGINAL MODEL OF THE STATE COACH—DISPLAYED BY THE COACH MAKERS' AND COACH HARNESS MAKERS' COMPANY AT THE MANSION HOUSE.

This original model of the State Coach was presented to the Coach Makers' and Coach Harness Makers' Company in 1909. The carvings are the work of Wilton and the paintings on the panels are by Cipriani. The model shows the hammercloth and box-seat which were removed by order of Edward VII., and has a large window at the back which, in the present State Coach, is occupied by a panel bearing the Royal Arms.



## THE GUARDS' MEMORIAL TO KING GEORGE V.: MOSAICS IN THEIR CHAPEL.



IN MEMORY OF KING GEORGE V., AND UNVEILED BY KING GEORGE VI.: THE ALTAR AND MOSAIC SANCTUARY PAVEMENT IN THE GUARDS' CHAPEL, WELLINGTON BARRACKS, INAUGURATED BY HIS MAJESTY ON APRIL 20.

H.M. the King unveiled a memorial to his father, King George V., in the Guards' Chapel, Wellington Barracks, on April 20. This takes the form of a mosaic top step in the sanctuary and a mosaic façade to the altar. It completes a scheme of mosaic floor decoration on the design of which Sir Neville Wilkinson, Ulster-King-of-Arms, and churchwarden of the chapel, has worked for many years. The top step and altar facing, which form the memorial, are of lapis lazuli,

malachite, precious marbles and golden mosaic. Along the top is inscribed in gold: "The Altar and Sanctuary Pavement were given by all ranks Past and Present of the Brigade of Guards to the Glory of God and in Memory of their Colonel-in-Chief." On the lower face of the step appear the words, "King George V.", which are visible in our illustration. The leading motifs in the mosaics are the Circle of Eternity, the Tree of Life, and the peacock.





# WINDSOR CASTLE IN THE YEAR OF THE CORONATION: THE HISTORIC HOME OF BRITISH SOVEREIGNS, WHERE KING GEORGE VI. AND QUEEN ELIZABETH ARE IN RESIDENCE.

In this Coronation Year Windsor Castle is more than ever a centre of public interest, especially as the King and Queen are now in residence. It is two years since the Court was last at Windsor. Their Majesties arrived on April 8, with Princesses Elizabeth and Margaret Rose, and are

expected to stay till May 4. The King arranged to unveil the Windsor Memorial to his father on St. George's Day, April 23. The monument, designed by Sir Edwin Lutyens, is inscribed: "George V., first Sovereign of the House of Windsor." It stands on a site (cleared by the demolition

of a brewery) at the corner of Thames Street and Datchet Road, close to St. George's School, seen in the right-hand lower corner of our drawing. The position of the Memorial is hidden by the key-panel. The King is much interested in plans for floodlighting the Castle during Coronation celebrations.

Recently he received loyal addresses from the Dean and Canons of Windsor and from the Mayor and Corporation. Their Majesties will make a State entry into Windsor on June 12, when the Court goes there for Ascot Week, and on June 14 a Garter Service will be held in St. George's Chapel.

FROM THE DRAWING BY G. G. WOODWARD.



# WHERE COMBS MARK MALE RANK AND SKIRTS ARE OF GRASS: LIFE IN YAP.

PHOTOGRAPHS BY WILLARD PRICE, AUTHOR OF "RIPTIDE IN THE SOUTH SEAS."



SHOWING THE ALL-MEN-HOUSE (VILLAGE HALL AND CLUB), FROM WHICH WOMEN ARE EXCLUDED (RIGHT BACKGROUND); A KANAKA HOME; AND A CANOE: A VIEW IN YAP.



EXORCISM OF DEMONS WITH WANDS MADE OF STING-RAY BARBS: A MACHAMACH, OR MEDICINE MAN, WIELDING THE MAGIC "RUT" USED FOR CURING THE SICK OR CURSING AN ENEMY.



A HOLLOWED LOG WHICH, IN A GOOD BREEZE, OUTSAILS A MOTOR-BOAT: A NATIVE CANOE—ITS OWNER WEARING THE HAIR-COMB OF NOBILITY.



THE YAP EQUIVALENT OF THE PAMPERED DOGS OF WESTERN SOCIETY: A KANAKA WOMAN, ATTIRED IN A GRASS SKIRT, CARRYING HER PET PIGLET.



AFTER THE BATHE: A KANAKA GIRL IN HER HEAVY GRASS SKIRT, WHICH MAY WEIGH 30 LB. EVEN WHEN NOT SOAKED WITH SEA-WATER.



WEARING IN HIS HAIR THE COMB (MADE OF WHITE MANGROVE ROOT) WHICH IS WORN AS A SIGN OF RANK: A KANAKA KING.



THE WOMEN'S HOUSE, FORBIDDEN TO MEN: THE YAP DOPAL—A RETREAT WHERE EVERY KANAKA GIRL HAS TO LIVE FOR 6 TO 8 MONTHS ON ATTAINING PUBERTY, AND WHERE EVERY WOMAN STAYS FOR ABOUT FIVE DAYS DURING EACH MONTH.

On these two pages we illustrate curious phases of native life in the island of Yap (one of the Micronesian group under Japanese mandate in the Southern Pacific, some hundreds of miles east of the Philippine Islands), as described by Mr. Willard Price in his recent and very interesting book, "Riptide in the South Seas" (Heinemann; 15s.). A few details relating to the photographs may be condensed from the author's descriptions. The All-Men-House is a large building, nine-tenths roof, with a steep, lofty thatch. Some villages have two, one a council hall and the other a club. Often, however, one building is used

for both purposes. Women have a refuge called the *Dopal*. Every girl at the beginning of puberty must repair to the *Dopal*, and remain six or eight months until she has reached full womanhood. Men are not allowed near it. The most important item of a man's costume is the comb, varying in length from 6 inches to 2 ft. according to the wearer's lineage. It is made from the root of the white mangrove, and is toothed at both ends. The *machamach* (wizard or medicine man) uses for exorcism a double wand or "rut" consisting of a bamboo stick and two spines of the dreaded sting-ray, bound together. "The strangest money

[Continued opposite.]



# STONE COINS UP TO 12 FT. IN DIAMETER: THE WORLD'S LARGEST MONEY.

PHOTOGRAPHS BY WILLARD PRICE, AUTHOR OF "RIPTIDE IN THE SOUTH SEAS."



A YAP HOUSEHOLDER AND HIS "MONEY": (LEFT) A LARGE STONE PIECE, KEPT OUTSIDE THE HOUSE; (RIGHT) A BUNDLE OF CLOTH GARMENTS CALLED LAVA-LAVAS, USED AS CURRENCY.



THE QUEEN OF YAP PAYING A CHAMORRO TRADER A STRING OF OYSTER-SHELLS (WORTH 20 CENTS.) FOR TWO BOTTLES OF PETROLEUM: HANDIER MONEY THAN THE BIG STONES (SEEN BEHIND TO THE LEFT).



CARRYING HIS STONE MONEY ON A POLE OVER HIS SHOULDER: A NATIVE OF YAP, WITH A MANGROVE-WOOD COMB (THE SIGN OF HIGH RANK) IN HIS HAIR, GOING "SHOPPING."



A COLOSSAL "COIN" 12 FT. IN DIAMETER AND "BEYOND PRICE," WITH A MAN SEATED ON THE TOP OF IT: ONE OF THE LARGEST PIECES OF THE UNIQUE STONE MONEY USED IN THE ISLAND OF YAP.

Continued.]

in the world," writes Mr. Price, "is perhaps the [stone] money of Yap. Certainly it [is] the largest. If a stroller on Fleet Street, instead of jingling coins in his pocket, were to come down the street rolling a coin as tall as himself, he should achieve a sensation. But such coins are common in Yap. In fact, some are twice this size. In the centre is a round hole. In an important coin, this is as large as a manhole. When the coin is to be paid, a tree is thrust through the hole, and a crew of perhaps 100 men lift and drag it to the creditor. . . . Stone is not the only form of Yap money. Shells of the pearl oyster are strung together and used

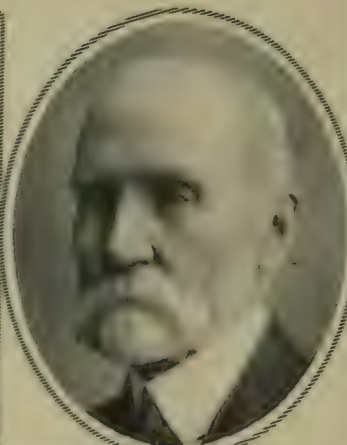
as currency. Bags of copra are used; also the remarkably fine *lava-lavas* (garments) produced by the neighbouring island of Mokmok. Barter and these lesser currencies are used for only small transactions. For a great one, stone money comes into play. A stone man-high is worth many villages and plantations, and the stones two-men-high are considered beyond price. The great stones, of course, will not be owned by individuals, but by communities. There are no inscriptions on these coins, but the details are memorised by the owner." The stones came from other islands (Palau and Guam). The difficulty and danger of transport over sea caused their value.



## PERSONALITIES OF THE WEEK:

**LORD LONDESBOROUGH.**

The well-known soldier and sportsman. Died April 17; aged forty-two. He served in the war, from 1914, in the Household Cavalry. Joint-Master of the Blankney Hounds. Member of the National Hunt Committee since 1928.

**MR. H. M. POLLOCK.**

Finance Minister and Deputy Prime Minister of Northern Ireland. Died April 15. Had held office since the formation of the North Ireland Parliament in 1921. Had had a long term of service with the Belfast Harbour Commissioners.

**MR. JOHN MURRAY.**

British Minister in Mexico. Died April 15; aged fifty-three. Began his career in the Egyptian service. Entered Foreign Office, 1919; where he did much work on the treaty of alliance between England and Egypt. Later, Counsellor at the Embassy, Rome.

**DR. R. L. GUTHRIE.**

Coroner for the Eastern District of London and very well known to the public. Died April 13; aged sixty-nine. Of Scottish origin. Deputy-Coroner, North-East London, 1903-14. Medical Officer, 7th London, R.F.A., 1915; served with them in France.

**MR. FRANK RUTTER.**

The well-known art critic and author. Died April 18; aged sixty-one. After working as a free-lance journalist, he was art critic of the "Sunday Times" for thirty-four years. Started the Allied Artists' Association, 1908. Curator, Leeds City Art Gallery, 1912.



**QUEEN MARY AS GUEST OF THE PRIME MINISTER AND MRS. BALDWIN: HER MAJESTY ARRIVING AT NO. 10, DOWNING STREET FOR A PRIVATE LUNCHEON PARTY.**

Queen Mary was the principal guest at a private luncheon given by the Prime Minister and Mrs. Baldwin at 10, Downing Street, on April 15. Her Majesty motored from Marlborough House. The news of her presence quickly spread, and, when she left, she was cheered by a large crowd. The luncheon was served in the oak-panelled dining-room on the first floor.

**LORD ZETLAND.**

The Marquess of Zetland kissed hands as the first holder of the newly created office of Secretary for Burma on April 13. Lord Zetland is Secretary for India. He has assumed the additional office following the separation of Burma from India under the new Constitution.

**LORD CONWAY OF ALLINGTON.**

The famous mountaineer and connoisseur. Died April 19; aged eighty-one. Professor of Art, University College, Liverpool, 1885. Surveyed the Karakoram Himalayas 1892. Later climbed in Spitzbergen, the Bolivian Andes, and Tierra del Fuego. M.P. (Unionist) combined English Universities, 1918-1931.



**AIR CHIEF-MARSHAL SIR ROBERT BROOKE-POPHAM ASSUMES OFFICE IN KENYA: THE NEW GOVERNOR TAKING THE OATH OF OFFICE.**

Air Chief-Marshal Sir Robert Brooke-Popham, the new Governor of Kenya, arrived at Nairobi on April 6 in an R.A.F. "Valencia" aeroplane. On the same day, he publicly took the oath of office before a concourse of all races. This was administered by the Chief Justice, Sir Joseph Sheridan. The Mayor of Nairobi, Mr. Wood, then presented an address of welcome.



**REPRESENTATIVES OF THE EMPEROR OF JAPAN AT THE CORONATION: PRINCE AND PRINCESS CHICHIBU WELCOMED BY THE DUKE OF GLOUCESTER.**

The representatives of the Emperor of Japan at the Coronation, Prince and Princess Chichibu, his brother and sister-in-law, arrived at Southampton in the "Queen Mary" on April 12. As the liner lay off Plymouth the two record-breaking Japanese airmen flew over it and dived their machine, the "Divine Wind," in salute. After their arrival in London, their Imperial Highnesses were visited by the Duke of Gloucester.



**GREETED BY THE DUKE OF GLOUCESTER, REPRESENTING THE KING: H.M. KING FARUK OF EGYPT ON HIS ARRIVAL IN ENGLAND FOR A PRIVATE VISIT.**

The King of Egypt, who was at school in England when he succeeded to the Throne a year ago, arrived in London on April 19, accompanied by his mother and his four younger sisters. The visit is a private one and, although his Majesty hopes to see the Coronation, Egypt's official representative will be Prince Mohamed Ali, the senior Regent. His Majesty was welcomed by the Duke of Gloucester and a representative of the Foreign Minister.



# The World of the Theatre.

By IVOR BROWN.

## WELCOME TO STRANGERS.

At the end of April our Coronation visitors are beginning to arrive; as soon as they have settled in, they will be asking us that eternal and embarrassing question: "What is the best show to see?" We never know what to answer, since one man's treat is another man's torture, and your idea of farce may be my opinion of a funeral. In this case, our difficulties will be the greater because the plays likely to be running are rather ordinary stuff—all very well, perhaps, for the simple folk who ask only for a show that is showy, but likely to give us awkward moments when confronted by serious playgoers eager to see Britain's theatre at its best.

Frankly, until after the Coronation they will not see that best, and possibly not then. You can hardly blame managers for that. The Jubilee was so disastrous for the theatre that they are naturally nervous of what public rejoicing in summer may bring once more. Fine weather and flood-lit buildings, general revel and dancing in the street, gigantic crowds holding up traffic and making movement impossible—if that sort of thing occurs again, then the theatres will simply be piling up their costs and receiving almost nothing at the box-office. The running costs are already, and

representing all that is best in the British tradition of writing, production, acting, and decoration. The opera, fortunately, through private endowment, will be on its

young and eager players, who really want to establish Stratford as a theatre of the first lustre and worthy of a Continental reputation. It is unfortunate for the Stratford Festival Company that its productions have to be "noticed" on the hurried and successive presentations rushed on during the first week or weeks of the season. Obviously, the team-work matures with the passing of a month or so; visitors in May will see altogether riper acting and richer co-operation than were viewed by the critics in March.

But, to return to London, there is no certainty of seeing a good rendering of Shaw or Priestley. Mr. Maugham's "The Constant Wife" will be there in revival. Light opera will be represented by Offenbach, although it is a medium in which British composers have done as well as any. There are several very light comedies which are likely to be running through the summer, pieces such as "George and Margaret" (Wyndham's), "Bats in the Belfry" (Ambassadors), and "French Without Tears" (Criterion). All these have a certain farcical craziness; they are fantastications, not true portraits in the comic vein of English life; the English love their absurdity, but I am doubtful whether visitors from overseas will see the joke. They may; or the jest may fly past them unseen and unenjoyed. There is nothing more mysterious than national differences in the appreciation of humour. Here again, one man's scream is another fellow's yawn. However, we shall certainly take our visitors to those pieces with high hopes of giving them a hilarious evening. In any case, they are bound to laugh at Leslie Henson (Gaiety). Fortunately, I have just heard that Mr. A. A. Milne, so long a stranger from the London stage, will be represented there in May with a new comedy.

Well, at any rate, whatever the English may or may not be doing in themselves graphically mirrored in "Whiteoaks" (Playhouse), and Americans can see themselves in the English country in "Anthony and Anna" (at the Whitehall); also, more criminally engaged, in "Post Road" (at the Queen's). It is a pity, I feel, that our great theatres of tradition, such as Haymarket, His Majesty's, and Drury Lane, will not have more exalted specimens of dramatic art on view, but they have all had good runs with good popular shows, and we can hardly expect the managements to take these off in order to do, at severe private risk, the work of the National Theatre which, rightly or wrongly, we refuse to build or to endow.

Those of our guests who are lingering long, and have an appetite for serious drama, should note that the Malvern Festival—handy for Oxford, Stratford-on-Avon, and many other justly visited places—will start on July 26, and will offer good British drama, ancient and modern, from "Gammer Gurton" to G.B.S., in ideal surroundings. From the top of the Malvern Hills you get a bird's-eye view of middle England and much of Wales.

From a stall in the Malvern Theatre you get, every summer, a bird's-eye view of what the English drama has been and is, and even a hint of what it may become.



"LOST HORIZON," THE FILM BASED ON JAMES HILTON'S FAMOUS NOVEL, AT THE TIVOLI: THE PARTY OF EUROPEANS LEAVE THE AEROPLANE IN WHICH THEY WERE KIDNAPPED AFTER IT HAS CRASHED IN TIBET.

Our readers will scarcely need to be reminded of the story of "Lost Horizon," James Hilton's famous novel. Robert Conway, a sort of Lawrence of Arabia, and a popular hero, is kidnapped and flown to a secret lamastery in Tibet, called Shangri La, where the High Lama designs to make him his successor. Although he is captivated by the magic of Shangri La, Conway returns to the outer world—a terribly severe journey—in duty to his younger brother.

best behaviour, welcoming our distinguished strangers alike to the stage and the auditorium, and attempting at Covent Garden a bigger and better season than ever. Glyndebourne will have its

the way of self-portraiture, Canadians will find themselves graphically mirrored in "Whiteoaks" (Playhouse), and Americans can see themselves in the English country in "Anthony and Anna" (at the Whitehall); also, more criminally engaged, in "Post Road" (at the Queen's). It is a pity, I feel, that our great theatres of tradition, such as Haymarket, His Majesty's, and



THE PERILOUS WAY BACK TO THE OUTER WORLD FROM SHANGRI LA: CONWAY, THE HERO OF THE STORY (RONALD COLMAN), CLIMBING A SNOWY FACE AFTER HE HAS LEFT THE LAMASTERY OUT OF FRIENDSHIP FOR HIS BROTHER.



THE MYSTERIOUS LAMASTERY, IN TIBET, FOUNDED AS A REFUGE FOR CIVILISATION IN THE INEVITABLE COLLAPSE FORESEEN BY THE HIGH LAMA: THE TRANQUILITY OF SHANGRI LA, WHICH IS UP-TO-DATE IN EVERY RESPECT.

inevitably, so high that one or two really bad weeks, such as the Coronation may cause, can fatally wound even the strongest runners, and will certainly knock off the weak. Therefore, the natural policy is to take no big risks with new productions of quality until after the week of celebration. If I were in management, I would certainly adopt this policy of caution, and not show my best wares until May is out—or at least well advanced.

At present, then, the London Theatre is as far from vaunting its glories as ever, and the perplexed stranger, after looking at the list of pieces, may dismally conclude that murder and its detection are about the only subjects that will draw an Englishman to the play. Of such thrillers and puzzlers there are plenty on view, and likely to be more. Our nobility and gentry will be represented on the trail of crime by Lord Peter Wimsey at the Comedy Theatre, and the democracy by Mr. Gordon Harker at the Prince's. Those actors who are not impersonating sleuths are mainly posing as the prey thereof: yes, there is some reason for supposing that the London theatres continue to exist by taking in each other's corpses.

It is in times like this that I most regret the absence of a National Theatre. Let us not be dragged into the endless argument on all the pros and cons of that big issue. This, at least, I suggest, is undeniable, that, in times of national display, such as the Coronation, it is in the national interest that there should be some theatre which, not being dependent on paying its way day by day and so not having to be terrified at the prospect of crowded streets, can project a worthy programme, dignified but not dull,

Mozartian delights as usual. But in the theatre there will be no such centre of certain radiance.

Let us consider, then, what private enterprise may offer the stranger. At the Old Vic, still needing and deserving funds to complete its financial structure and insure stability, there is a gay, flashing, colourful version of "Henry V.", with Mr. Laurence Olivier at the top of his form. Out of town there will be continuous Shakespeare at Stratford, ranging from the obvious "As You Like it," to the rarer and curious "Cymbeline." A strong company has been gathered by Mr. Iden Payne, a company full of



# STORABLE IN MUD FOR MONTHS—EVEN YEARS: THE PUZZLING LUNGFISH.

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE NEW YORK AQUARIUM AND THE NEW YORK ZOOLOGICAL SOCIETY'S "BULLETIN."



THE FIRST STAGE IN "STORING" LUNGFISH: PLACING THE FISH IN JARS OF SOFT MUD SPECIALLY LINED WITH COARSE NETTING AND STIFF MUD, AS CONTACT WITH GLASS DURING ÆSTIVATION WOULD KILL THEM.



READY FOR STORING AWAY FOR MONTHS, OR EVEN YEARS: THE HARDENED CAKE OF MUD REMOVED FROM THE JAR WITH THE DORMANT LUNGFISH INSIDE—A NATURAL CONDITION ARTIFICIALLY PRODUCED IN A RESEARCH LABORATORY.



REMOVING THE FINAL CASING OF THE LIVING TOMB: AN INVESTIGATOR AT A LABORATORY BREAKING OPEN THE CAKE OF MUD, IN ORDER TO EXAMINE A LUNGFISH IN THE DORMANT STATE.



DEMONSTRATING HOW THE PROTECTIVE MEMBRANE FOLDS INTO THE MOUTH FOR A SHORT DISTANCE: A RESEARCH WORKER HANDLING A DORMANT FISH WHICH HAS COVERED ITSELF WITH A FILM IMPERVIOUS TO WATER AND AIR.



WITH THE HEAD POINTED UPWARD AND THE BODY LOOPED IN THE MIDDLE AND DOUBLED BACK SO THAT THE TAIL FOLDS OVER THE EYES AND HEAD: A LUNGFISH SHOWN DURING THE PERIOD OF TORPOR.



SHOWING THE POSITION ITS BODY ASSUMES DURING THE PERIOD OF ÆSTIVATION: A RESEARCH WORKER UNFOLDING THE TAIL OF A LUNGFISH TO ENABLE THE CONTORTED BODY TO BE CLEARLY SEEN.

The peculiarities of the lungfish have long provided the zoologist with food for thought; and the further investigation which is now being made by research laboratories may result in discoveries of enormous benefit to mankind. Writing in the New York Zoological Society's "Bulletin," Mr. Christopher W. Coates states: "Any living creature so specialised that it apparently defies the operation of laws that govern the majority of animals is certain to be of interest to scientists in many fields. What more fascinating problem for the student of metabolism than the functioning of a fish that during long periods of æstivation consumes muscle tissue instead of stored fat? How can cancer research overlook a fish that abundantly

produces melanomas, or coloured cancerous growths? And what a find for investigators of the kidney functions—a fish that at certain times permits a concentration of urea in its blood five hundred times greater than would be poisonous for most other vertebrates! . . . Lungfishes are inhabitants of what may, by courtesy, be called fresh water. 'Fresh' water, however, is only a term to distinguish it from salt water, for anything more fetid than some of the waters in which lungfishes have been found is hard to imagine. Experimentally we have tried keeping lungfishes in ordinary tap water. Within a few days lungfishes kept in clean tanks of clean tap water became covered with skin eruptions—which disappeared when they were

[Continued opposite in box.]



# THE PISCINE "FAKIR": THE LUNGFISH, WHICH LIVES WHILE BURIED.

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE NEW YORK AQUARIUM AND THE NEW YORK ZOOLOGICAL SOCIETY'S "BULLETIN."



SHOWING THE NARROW HOLE BY MEANS OF WHICH THE LUNGFISH COMES TO THE SURFACE TO BREATHE UNTIL PREVENTED BY THE HARDENING OF THE MUD: A CROSS-SECTION OF THE MUD BLOCK IN WHICH IT IS STORED.



WITH THE AIR-HOLE AT THE UPPER EDGE AND A SHRED OF MEMBRANE ADHERING AT THE BOTTOM: A TRANSVERSE SECTION OF THE MUD BLOCK.



PLACED IN WATER IN ITS CURLED-UP POSITION: BRINGING THE LUNGFISH TO "LIFE"—WITHIN A FEW MINUTES IT STRAIGHTENS OUT AND IN TWENTY-FOUR HOURS LOSES ALL MUSCULAR STIFFNESS.

dropped back into tanks of dirty water. That experiment, however, was an inadequate preparation for the surprise of investigators when they found that lungfishes could live with apparent ease and health for long periods in distilled water from which not only every impurity, but every presumably necessary salt had been removed. . . . When the dry season comes the lungfish burrows head first into the soft mud at the bottom . . . and during the first period of its æstivation is able to push its way to the surface to seize a supply of fresh air. But slowly, as the surface of the mud dries and

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WITH A LARGE BLACK AREA TYPICAL OF THE COLOURED CANCEROUS GROWTH ABUNDANTLY PRODUCED BY THESE FISH: THE HEAD OF *LEPIDO-SIREN PARADOXA*, A SOUTH AMERICAN SPECIES FROM THE EQUATORIAL BELT OF BRAZIL.



IMMEDIATELY AFTER TAKING A MOUTHFUL OF AIR AND BEFORE SWALLOWING IT: *PROTOPTERUS ANNECTENS*, ONE OF THE THREE SPECIES FOUND IN THE GREAT TROPICAL PORTION OF CENTRAL AFRICA, DIFFERENTIATED BY THE POSITION OF THE LONG DORSAL-FIN.

hardens, the narrow opening is constricted. Half an inch below the surface the tube broadens. Down it runs, fairly straight for a few inches and then it turns to one side and ends in a sack-like cavity just large enough to contain the singly-looped body of the fish. . . . At last, with all possibility of reaching the surface cut off, the lungfish settles down for the duration of the drought. Only in one particular way does the fish settle itself for its sleep. With the head pointing upward, its body loops in the middle and doubles back, so that the thin tail covers and protects the eyes. Three functions become extremely

[Continued below.

Continued.] important at this stage. The fish must continue to breathe, it must have food and conserve its bodily supply of water, and it must take care of the bodily wastes. Microscopic sections of the skin show comparatively enormous mucous cells near the surface. These come into operation and around the folded body secrete a film as thin as cigarette paper but absolutely impervious to water and air—thus to evaporation. The film covers every bit of the body and around the mouth turns inward for a short distance. Very little moisture disappears through exhalation. When the mud hardens its breathing is reduced to one gentle expiration and inhalation about every two hours. Its muscle tissue is the source of its food. For the first month

its rate of consumption is terrific, but thereafter the consumption of tissue drops off sharply and at the end of two years the rate of loss is so small that it cannot be easily measured. The problem of body wastes would, in most creatures, be a serious one for a dormant period that might last not for months but for years. No wastes can be thrown out of the body because of the enveloping film, and no water can enter to dilute the wastes. The lungfish kidney, therefore, has been specialised to such an extent that it efficiently separates the body's content of water and urea, stores the urea, and permits the water to be used over and over again. The return of the fish to its watery habitat occurs when the rains come and soften the mud."



# BY A SPANISH ARTIST ON FRANCO'S SIDE : A STUDY OF TRENCH WARFARE.

FROM THE DRAWING BY CARLOS S. DE TEJADA.



LIFE IN THE TRENCHES AT A NATIONALIST POSITION IN NORTHERN SPAIN : A TYPICAL STEEL-HELMETED FASCIST VOLUNTEER, WITH MACHINE-GUN AND THREE GRENADES READY TO HAND ; AND A RIFLEMAN FIRING FROM THE PARAPET.

Impressions of the Civil War in Spain, as seen from the Nationalist side, have been recorded by at least one well-known Spanish artist, Señor Carlos S. de Tejada, who, we may recall, contributed some remarkable illustrations to one of our Christmas Numbers a few years ago. We now publish, here and on the opposite

page, two further examples of his war studies, in sequel to those already given in our issues of February 13 and April 17 last. These drawings, with their breadth and vigour, are particularly strong in the suggestion, through facial expression, of the sombre mentality induced by warfare.



## BY A SPANISH ARTIST ON FRANCO'S SIDE: OFFICERS OFF DUTY.

FROM THE DRAWING BY CARLOS S. DE TEJADA.



LIFE IN BILLETs AT A NATIONALIST POSITION IN NORTHERN SPAIN: A GROUP OF OFFICERS BELONGING TO THE TANK SECTION, COMPOSED OF BLUE-SHIRTED PHALANGISTS, ENJOYING SOME MOMENTS OF RELAXATION, TO THE STRAINS OF A GUITAR.

The men represented in Señor de Tejada's drawings, it is noted, are Fascist volunteers known as Phalangists. A recent account of the various parties and organisations supporting General Franco in the Civil War stated that the Phalangists claim a million members, as compared with 10,000 at the beginning

of the war, and have supplied thousands of fighting men. The main feature of their political programme is a Corporative State with industrial syndicates. They are a link between General Franco and Spanish labour. Their founder, Don José de Rivera, Marques de Estella, was executed at Alicante last November.





## A PAGE FOR COLLECTORS.

### FOUR GOOD DOGS.

By FRANK DAVIS.

possession of mankind. For while other animals are each of them of use to us in virtue of one particular quality, and possess a special and distinguishing quality, this one animal is responsible for many and all kinds of benefits to us, and is adorned with the greatest and highest points of excellence."

"SIR," said a young coxcomb to Dr. Johnson, "I perceive you are not fond of dogs." "No," replied that insufferable old man, "nor puppies either." If you happen to agree with the worthy Doctor, don't read any further; yet wait a moment—I've just thought of another Doctor whom dog-haters will appreciate; no less a person than Dr. John Caius, founder of Caius College, Cambridge, who published a treatise in Latin on English dogs in 1576. Mr. Edward Topsell (who enlivened this page last week on cats) quotes a translation from this little book as follows—

"Of the delicate, neate and pretty kind of dogges called the Spaniell gentle or the comforter. These dogs are little, pretty, proper and fine, and sought for to satisfy the delicateness of dainty dames, and wanton woman's wiles, instruments of folly for them to playe and dally withall, to trylle away the treasure of time, to withdraw their minds from more commendable exercises, and to content their corrupted concupiscences with vain disport. These puppies the smaller they be, the more pleasure they provoke, as more meete play-fellows for mincing mistresses to beare in their bosomes, to keepe company withall in their chambers, to succour with sleep in bed, and nourish with meate at bourde, to lay in their lappes, and lick their lips as they ride in their waggons, and good reason it should be so, for coarsenesse with finenesse hath no fellowship but featesse with neatnesse hath neighbourhood enough." So much for the debit side of the ledger. However, the author admits that the creatures are occasionally useful, for "we find that these little dogs are good to assuage the sickness of the stomach, being oftentimes thereunto applied



1. BY "THE IDEAL INTERPRETER OF HOMER": A DOG BY VELASQUEZ (1599-1660)—PAINTED WITHOUT SENTIMENTALITY. (Canvas: 18½ in. by 24 in.)

Reproduced by Courtesy of Mr. P. M. Turner.



2. A DOG, OF THE LABRADOR TYPE, INTRODUCED AS A SYMBOL OF NATURE MOURNING OVER THE TRAGEDY OF YOUTH AND BEAUTY: "DEATH OF PROCRIS"—A PANEL BY PIERO DI COSIMO (1462-1521).

Reproduced by Courtesy of the Trustees of the National Gallery.

as a plaster preservative . . . the sickness changeth his place and entrench into the dog by the operation of heate intermingled and infected."

But let us be serious. Dogs in art, as in literature, are legion—and sometimes noble, and probably most of us will agree with the sentiments of the fifteenth-century writer who sent a present of a dog to Sultan Mohammed II. with the words: "The gift I am sending you is called the dog, and is, in fact, the most precious and valuable

Is not the most affecting scene in the Odyssey the part where the wanderer returns home?—"and lo, a hound raised up his head and pricked his ears,

is certain: nevertheless one of the many lost pictures I regret is that of the dog mentioned in an anecdote by Ælian. He belonged to an Athenian and accompanied his master to the Battle of Marathon. Both man and dog were painted in a picture in the Painted Portico at Athens, "and the dog was not held in dishonour but received the reward of heroism—the reward being to be seen in public along with the heroes."

To my mind, the most attractive dog among the many that appear in paintings in the National Gallery is the smooth-haired Labrador type of creature which is looking so sorrowfully at the dead Procris in the panel by Piero di Cosimo. No doubt he is put there partly to balance the kneeling faun on the other side, but he is, I think, more than an integral part of the picture's structure (Fig. 2): the scene is a most poetic conception of classical legend and the dog plays his part as a sort of symbol of nature mourning over the tragedy of youth and beauty.

With Fig. 3 we talk prose, but good, sound prose. If the genius of Velasquez illustrates Homer to perfection, the more pedestrian brush of Philip de Vos performs the same service for Ælian, for "a hunting dog," says that excellent third-century A.D. writer, "as soon as he has caught an animal, is glad, and treats his prey as a prize: indeed the master allows this; if he does not, he keeps it alive until his master arrives and makes such disposition as seems right to him. But if he happens to find a dead hare or boar, he will refuse to touch it, for he will not lend himself to labours that are the concern of others, or appropriate what he has no business with—and this would seem to prove an innate sense of honour in a dog, and that what he wants is not something to eat but to win. After the animal is captured, the dog utters a glad cry of victory and exults and jumps about like armed men when they have routed their enemies."

From the sublime to the faintly ridiculous is not a long way. I forget where I came across the following information, but give it for what it is worth. Needless to say, it is from the Chinese—

"Should a man breed a white dog with a yellow head, his family will become prosperous. A yellow dog with a



3. AN EXCELLENT ILLUSTRATION OF ÆLIAN'S OBSERVATIONS ON THE "HUNTING DOG": DOGS OF A GREYHOUND TYPE MAKING A KILL—BY PHILIP DE VOS (SEVENTEENTH CENTURY).

Reproduced by Courtesy of Mr. Tamar Harris.

even where he lay, Argos, the hound of Odysseus," and recognised his master, "but upon him came the fate of black death even in the hour that he beheld Odysseus, in the twentieth year." I always thought no painter was capable of interpreting that scene without danger of sentimentality, until I saw the canvas of Fig. 1, when I felt that at last, after 2700 years or so, Homer had found the ideal interpreter in Velasquez. Nothing in ancient Greek painting could have approached this, that

white tail, his family shall have officials in it in every generation. A black dog, with white forelegs, many male children will be born to the family." That sounds quite likely, but this proverb is wiser—Mr. Waley translates from "The Pillow-Book of Sei Shōnagon" (tenth-century Japanese)—

"Things that certainly won't come. A dog, if called by a man with a stick in his hand."

Presumably I ought to end this note with a picture of a Pekingese, but that is too obvious and ordinary. I prefer a pottery tomb-figure of the Wei Dynasty that our Mr. Landseer might have envied had these things been excavated in his time. It is easy to smile at it, but it is, in fact, extremely well observed—charming, accurate, vivid, and amusing (Fig. 4).



4. EXTREMELY WELL-OBSERVED, CHARMING, ACCURATE AND VIVID: A POTTERY TOMB FIGURE OF THE WEI DYNASTY.

Reproduced by Courtesy of Messrs. John Sparks.



## METAL CASTS OF THE DESIGNS FOR THE NEW GEORGE VI. COINAGE.

BY COURTESY OF THE ROYAL MINT.



THE KING'S HEAD AS ON EACH OBTVERSE.

The King's head faces left, as on George V. coins. The direction is reversed in each reign. Had Edward VIII. coins been minted, his head would have faced right. The inscription, which has been reduced from 38 to 23 letters, is bolder and clearer.



THE NEW SILVER CROWN.

This design shows the King's crowned shield with supporters standing on a mount partly masked by the scroll. The shield appeared on crowns from Edward VI. to Charles II. and on Victoria crowns (1844-7), but supporters never before figured on a coin.



THE NEW HALF-CROWN.

Two novelties in this design are the omission of a spear-notch in the shield, and the substitution of a ring and strap at the top, replacing a rose, and causing the removal also of the thistle and shamrock that formerly appeared at the sides.



THE NEW TWO-SHILLING PIECE.

This design, considered by many the finest, faintly recalls the Thistle Crown of James I., but otherwise is unprecedented on British coins. It shows a crowned rose flanked by thistle and shamrock above a divided G.R. The name florin, first used in 1849, is dropped.



THE ENGLISH SHILLING (AN ACTUAL COIN).

There are two shillings, for England and Scotland respectively. The English shilling has the familiar 1927 reverse—the King's crest, but the date (1937) is divided in the field instead of forming part of the inscription. The space left contains roses and dots.



THE NEW SCOTTISH SHILLING.

This coin, a compliment to our Scottish Queen, recalls that Scotland once had separate currency. It shows the King's crest for Scotland, with crowned lion, holding sword and sceptre, between a divided date and flanked by shields bearing St. Andrew's saltire and a thistle.



THE NEW SIXPENCE.

The design for the sixpence, which has shed its acorns, is a new departure, showing the crowned Imperial monogram G.R.I. in a form differing from that used officially elsewhere. Hitherto no British coin has been issued with a monogram as its main design.



THE NEW 12-SIDED THREEPENNY PIECE.

There are two threepenny pieces besides the Maundy threepenny already issued. This new 12-sided coin—the first of its kind in British currency—will be of mixed metal—copper, nickel, and zinc. The design—a tuft of thistle, or sea-pink—is by Miss Kitchener.



THE ROUND SILVER THREEPENNY PIECE.

This design—a shield of St. George (the King's name-Saint) on a rose—recalls one of the most beautiful English coins, the first sovereign of Henry VII., of 1489. The cross is not raised, like all other coinage details, but incuse, or stamped-in.



THE PENNY, WITH LIGHTHOUSE RESTORED.

The familiar figure of Britannia remains, holding her trident and Union shield. The lighthouse, which appeared on Victorian pennies from 1860 to 1892, has been restored, but not the ship (first introduced in 1797) that was on the other side.



THE NEW HALFPENNY WITH SHIP DESIGN.

Britannia is removed from the halfpenny, and (perhaps to compensate for non-restoration of the ship to the penny) the halfpenny bears as sole design a late fifteenth-century galleon. A ship appeared on Edward III. "nobles" and James I. "angels."



THE FARTHING WITH ITS ROYAL WREN.

"On the farthing [says "The Times"] is an entirely new device . . . for the Royal Wren appears, that mystic bird revered since pagan times, considered the King of Birds and provided with a great wealth of folklore." Our smallest bird thus figures on our smallest coin.

In our last issue we illustrated the new George VI. coinage in the actual sizes of the various pieces. In order to show the designs on a larger scale and in clearer detail, we now reproduce the early-stage metal casts, except in the case of the English shilling, for which a new cast was not required.





## THE WORLD OF SCIENCE.



### MYSTERIES OF THE EARWIG'S FORCEPS AND COMPLEX WINGS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IF those who love gardens—and their name is legion—could only be persuaded to extend their interest widely enough to include the living animals which lurk there among the living plants, they would find within their domains a marvellous and inspiring manifestation of the welter of life around them, and the myriad forms it takes. I do not say, nor do I believe, that it would lessen the virulence of the anathemas they hurl at the all too numerous "garden pests" that invade what would otherwise be a veritable Paradise; but I do say that these "little foxes which spoil the vines" would bring home to them, in no uncertain way, what the biologist means when he speaks of the "shifts for a living" which these uninvited guests have to make. And these "shifts" are often amazing in their complexity. Some of these pests, such as the green fly, the black fly, and the white fly, make no attempt to conceal themselves. But even when we call them "most objectionable squatters," we should be forced to admit that their life-history is a history of unsuspected wonders.

Among those that "lurk," shunning the light of day as if conscious that their ways are evil, perhaps the gardener hates most the slug and the earwig. Yet both, when the first fine frenzy of their discovery has abated somewhat, will be found to reveal aspects of the subtle malleability of living bodies well worth bearing in mind. The slug, for example, is a near relation of the garden snail, but it has, for some reason which evades us, lost its shell. But a vestige thereof, a small, flat scale, will be found under the skin of the back. As far back as the Eocene, this shell had assumed its present-day form. One would have supposed that the space of a few million years would have sufficed to remove even the minutest trace of it. Yet it still persists! When did the process of degeneration begin, and why?

The earwig, though it is probably not aware of the fact, has a far more ancient lineage, for its ancestry can be traced back into the Liassic Age, many millions of years before slugs began to be! The nearest relations of the earwigs are the cockroaches, which have a still more ancient ancestry. The most outstanding feature of the earwig, whereby all men may know it, is to be seen in the "forceps," or nippers, at the end of the body. And these are structures of considerable interest. In the first place, in the common earwig of our gardens, they show, in the males, rather conspicuous differences in the matter of their size, and as yet we have no satisfactory explanation of this variation. Nor are we much wiser as to their function, though in the common earwig they are used to help in the final folding-up of their amazingly complex wings, to which I shall return presently. But when all the known

species of the tribe come to be examined, some 500 in all, it will be found that the forceps display striking structural differences, as may be seen by comparing, for example, those of *Labidura riparia* (Fig. 2), a large

and doubtfully British species, with those of the Himalayan *Anechura scabriuscula* (Fig. 1), wherein their bases are set wide apart, while the shafts of the nippers are of great length, with a short spine on the inner surface. In *Anisolabis tasmania* they are both twisted sharply to the left, giving the appearance of a malformation. In some species they are as long as the whole of the rest of the body, and in others are provided with spines. There is no evidence that they are ever used as weapons in fighting, but they are said occasionally to be used for the purpose of defence. Their power of giving an effective nip, however, must be very slight.

Another point concerning the forceps is of quite peculiar interest. And this lies in the fact that, in some of the more primitive species, a pair of long, jointed, thread-like outgrowths take the place of the forceps, or rather, precede them. For these threads, or "cereopods,"

sometimes called "tail-feelers," are found in the adult stages of a number of insects not at all related to one another. In our garden species (*Forficula auricularia*) they are to be found only in the embryo. And they occur also in the cockroaches, though here they are always very short and inconspicuous. And the cockroaches, as I have said, are near relations of the earwig. But how and when did these "tail-feelers" (Fig. 3, left) become transformed into the "nippers" of the adult?

And now as to the wings of the earwig, the like of which are to be found in no other insect. In the beetles and the cockroaches the fore-wings are not used in flight, but as covers to protect the hind-wings when at rest. In the

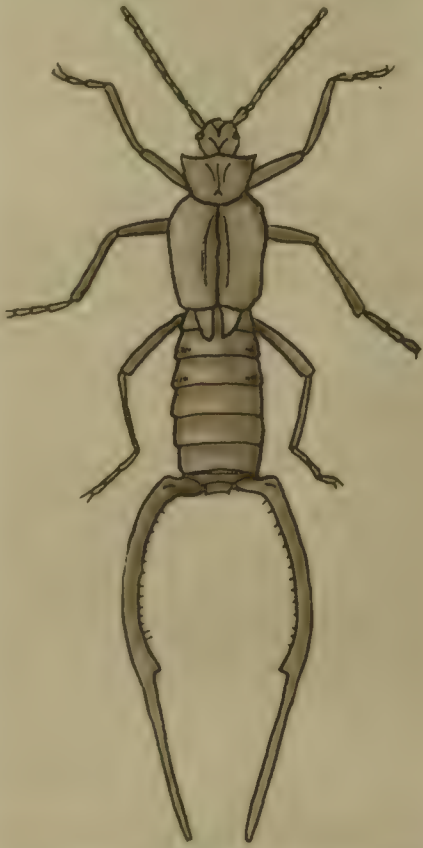
earwigs, these wing-coverts, or "elytra," are extremely short, and never completely cover the wings when at rest. In Figs. 1 and 2, the hind-wing tips can be seen just projecting beyond their coverts. What the wing

looks like when spread can be seen in Fig. 3, right. Its outline is "ear-shaped," and the nervures, or stiffening-rods, are seen radiating fan-wise, the outermost converging at the hinder margin of a large, flat plate. When the wing folds up, as the insect comes to rest, the whole of it, save the basal part, closes after the manner of a fan, and when nearly closed it bends sharply in the middle of its length till it lies compactly under the basal part. One half of the base of the wing then folds under the other half, and the process is complete. In species where the forceps are short, they are used to assist in this complicated process, but the help they give cannot be very great, since those with very long forceps would be unable to use them for this purpose. With a little care and the aid of a needle-point, in a dead earwig, the folded wing can be unfolded, and only by this somewhat

delicate process can the true nature of this wing and its folding mechanism be clearly grasped. How it should have come about in wings which seem to be but rarely used is a mystery. Some authorities hold that there are many species which never use their wings. Has this come about because their forceps have so changed their shape as to be useless in assisting the complicated process of folding them? There are some species which are wingless.

The gardener, who regards the earwig as a vile, detestable creature, should bear in mind that it possesses at least one redeeming feature. And this is that it is a most devoted mother! One naturalist who kept a female captive under observation found that she carefully collected her eggs, which he had scattered, lifting them in her jaws and placing them together in a heap, over which she then settled down to brood. Nor does her care for her offspring end here. For as soon as hatched, the young keep close to her, clustering round her body and sometimes climbing on to her back.

Those who wish to know more about these wonderful insects should get specimens from the traps set by the gardener, or look for them under stones or in crevices, where they hide. And this hunting might well be made to include efforts to discover what they chiefly feed on: because some contend that this insect is not really so black as it is painted! For one English and two German zoologists have, independently, assured us that it feeds also on dead insects and living larvæ and small snails. Nevertheless, there can be no doubt that, on occasions at any rate, they do inflict severe damage outside the garden, both to root-crops and hops. Our smaller species (*Labia minor*) is rarely found in gardens, preferring manure-heaps and hot-beds. Unlike the common species, it may frequently be seen on the wing during the summer-time.



1. A HIMALAYAN EARWIG (*ANECHURA SCABRIUSCULA*) WITH FORCEPS OF GREAT LENGTH, ARMED ON THE INNER EDGES WITH SPINES, AND SET WIDE APART.

The points of the folded wing-tips are remarkable for the fact that they are coloured to match the wing covers.

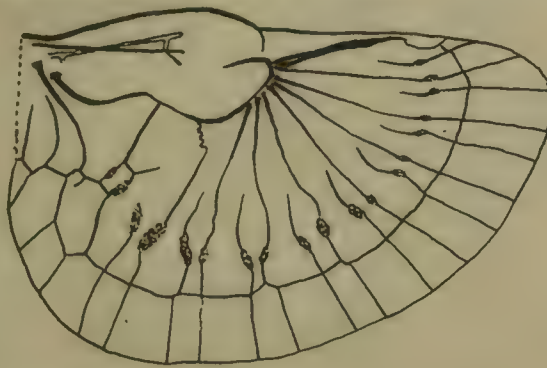


2. THE GREAT SHORE-EARWIG (*LABIDURA RIPARIA*), SOMETIMES FOUND IN THE SOUTH OF ENGLAND, BUT PROBABLY AN INTRODUCED SPECIES: THE HINDER END OF THE BODY CONSPICUOUSLY BROAD, AND THE TIPS OF THE FORCEPS CROSSING ONE ANOTHER.



3. (LEFT) A LARVAL EARWIG (*DIPLATYS LONGISETOSA*) FROM CEYLON, WITH VERY LONG "TAIL-FEELERS," TO BE EXCHANGED AT THE LAST LARVAL MOULT FOR THE FORCEPS CHARACTERISTIC OF THE ADULT EARWIG; (RIGHT) THE "AMAZINGLY COMPLEX" WING OF THE GARDEN EARWIG (*FORFICULA AURICULARIA*), AS IT APPEARS WHEN OPEN.

The larva of *Diplatys longisetosa* has "tail-feelers" longer than the body. In our garden earwig these feelers are lost before hatching from the egg. The folding of the garden earwig's wing, when not in use, is a more complicated process than in any other insect.





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# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## THE FUTURE OF UNIT TRUSTS.

A CORRESPONDENT has written asking me to discuss the question recently raised in the City Notes of *The Times* concerning the future of

Fixed Trusts, now generally called Unit Trusts. It was stated by *The Times* City Editor that most of the Trusts were formed within a few years of each other, and have lives of twenty years or so, "which means that they will fall to be liquidated in the space of a few years. Liquidation will not be effected under the best conditions, for everyone will know that liquidation is to take place." Since, then, the liquidation will serve no really useful purpose, *The Times* suggested that the various Trusts ought to consider the position. As this difficulty was not going to arise before at least sixteen years had passed—for the earliest of the Trusts were formed in 1931—it seemed at first sight rather premature to raise the question now; but it is evidently already exercising the minds of some of the parties concerned, for it was later announced that one of the Trusts is circularising the holders of its units to discover whether they are in favour of converting their holdings into shares in an ordinary Investment Trust of the old-fashioned kind. If they did so, the question of liquidation would evidently not arise. What the answer will be to this very interesting experiment remains to be seen; but in the meantime there has been much discussion of this aspect of the Unit Trust movement, and the correspondent who wrote to me wanted, very naturally, to know why the term of twenty years had been chosen as the outside limit of the period of the Trusts. I believe that the answer is because the law is alleged to make this necessary, though there is also said to be some doubt as to whether the law has been correctly interpreted. However that may be, the consequences of this limit on the lives of the Trusts are much less serious than has been supposed.

## THE "UNWINDING" PROCESS.

In the case of most Trusts, when a certain sum, usually £2,000,000, has been invested, the managers have the power or the obligation to close it and sell no more units. When this happens, realisations by holders who want for any reason to turn their investment into cash, at once begin to reduce the amount outstanding. In the *Financial Times* of April 16, Mr. T. M. Macquaker, a director of one of the earliest formed management companies, the National Fixed Investment Trust, gave a practical example of the working of this process, and showed that, as far as this group was concerned, there was not the slightest danger of a big Trust's coming on the market all at once and so depressing the prices of the securities in which its funds had been invested. "In the case of our three closed Trusts," he said, "each unit of which runs from the date of formation, we are constantly liquidating. In Unit A series, for instance, that has been going on for about three and a half years. At the current rate, there will be only about £500,000 to be liquidated over the last three years of the life of the series out of the amount of nearly £2,500,000 invested." Such a sum as half-a-million's-worth of securities to be absorbed by the stock markets over the course of three years is obviously a mere flea-bite, which could not have the smallest adverse effect on the course of prices. And if one is met by the reply that this is only one example, and that a large number of the Trusts, that were formed so rapidly when the movement first began to appeal to

the investing public, will be approaching their legal date of termination at about the same time, then we have to remember the further consideration that there is no reason why, when that date arrives, liquidation should necessarily follow.

## ALTERNATIVES TO LIQUIDATION.

No one can foresee what new developments may have happened in the field of investment during the sixteen to twenty years that have to run before this becomes a practical question. Things move quickly nowadays, and those who survive until the late nineteen-fifties may find that by that time the enthusiasts

preferred, it will then be a better opportunity for considering the proposal, put forward a week ago—rather prematurely, as it seems to me—to reconstitute the Trusts on the lines of the old-fashioned Investment Trusts. Which brings us to the question of the advantages and disadvantages of such a conversion, by which the new wine of the Unit Trusts would be poured into old bottles of the kind used for the vintages of the nineties of the last century. Such a proposal seems at first sight reactionary; but there must be something to be said for it, in view of the referendum submitted to the certificate-holders of one of the existing Unit Trusts.

## INVESTMENT TRUST ADVANTAGES.

For the conversion, it may be argued that by turning themselves into Investment Trusts the Unit Trusts would become limited companies under the Companies Act, and so would save the Government the trouble and difficulty, which it has most unnecessarily imposed upon itself, of devising legislation to regulate a movement which is regulating itself to the satisfaction of the public, as shown by the sum, estimated by the *Economist* in its supplement of last Saturday at £71,000,000 odd, which the public has invested through it. Being converted into shares, the units would become securities marketable on the Stock Exchange, and so might avoid some of the prejudice with which they are now regarded by some members of the House, as being dealt in only by the management companies and so depriving the dealers in the House of business which, in their opinion, ought to be theirs. In view of the fact that the securities in which the unit-holders' money is invested are all bought in the Stock Exchange, this prejudice is not well founded; for the Unit Trust movement must have poured into the House many millions that, without its campaign of propaganda, would have been spent on enjoyment or handed over to the vendors of gold bricks.

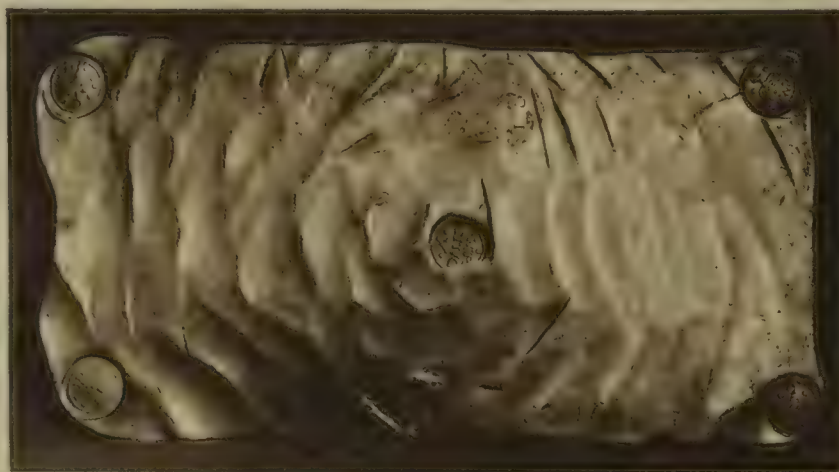
Against these not very startling advantages on the side of Investment Trusts we can set a much more convincing list of benefits which the continued existence and further development of the Unit Trusts will secure to the public and to the country. (It should once more be noted, however, that my evidence in their favour may be biased by the fact that I am on the board of a management company.) By our campaign of education by advertisement and otherwise, we are bringing the art and practice of investment home to a large section of the public which hitherto has not known what to do with its savings. By training it to invest in the ordinary shares of best British companies quoted on the Stock Exchange, we are giving these new investors a direct and practical interest in British industry—a work of the highest social importance in these days of more widely distributed wealth. In marked contrast with the difficulty of purchase and sale that has always been attached to the securities of the Investment Trusts, our system

of continued sale and realisation enables our public to invest with ease and promptitude at any time; by the wide diversification of risk, which is the foundation-stone of our system, we give the holders of our units an investment which is much less liable to fluctuation in value than most other kinds of security; and by our appointment of leading banks and insurance companies as trustees, we secure for our unit-holders custodians of their securities and distributors of their incomes who are also vigilant watch-dogs—for no bank or insurance company would care to be Trustee to a Trust that was improperly managed.



AT WORK ON THE BUDGET, WHICH HE OPENED ON APRIL 20: MR. NEVILLE CHAMBERLAIN, THE CHANCELLOR OF THE EXCHEQUER.

for "planning" will have inflicted on the country a Public Investment Board which will dictate to anyone who may then be in a position to save money exactly what use is to be made of it, that the Stock Exchange will have been regulated and controlled as severely as the discount market and the issuing



PROBABLY THE LARGEST COIN IN THE WORLD: A REPLICA OF AN OLD SWEDISH TEN-DALER "PIECE" WHICH MEASURES ABOUT 1 FT. BY 2 FT.!

In our issue of February 6 last we gave a photograph of a two-hundred-year-old Swedish four-daler "piece," of copper, reputed to be the largest coin in the world, and measuring 10 by 11 in. We here illustrate a copper ten-daler coin which is even larger. It measures about 11'8 by 27'5 in., and weighs about 44 lb. It is preserved in the Stora Kopparbergs Bergslags Museum at the Falun Mine, in Sweden, and is a replica of one of the original ten-daler coins, three of which are still in existence.

houses are now, and that buying and selling of securities will be officially conducted under rules elaborately wrapped up in red tape. Or if, as some optimists hope to be possible, there comes a reaction against all this regulation and routine, and the City regains some of the freedom that once made it the best market in the world to deal in, then it will be easy for the Unit Trust managers to make arrangements with the unit holders to avoid the necessity of liquidation. This can be done very simply by just making a new Trust deed and continuing the Trust on the old lines adapted to the circumstances of the time; or, if it is



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*By Richard Wilson, R.A.*



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*By William Hogarth.*



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# "THE HONEYSUCKLE AND THE BEE."

(Continued from page 693.)

that are as clear as when they were engraved on the palimpsest of grey cells; mercifully not rubbed so smooth that they cannot be distinguished from successors. Swinburne has been evoked. Sir John calls him up. "Having passed the very unimposing portals of 'The Pines,' I was thinking of Algernon

Charles Swinburne . . ." permitted "a morning walk to an inn on Putney Common where the landlord had strict injunctions to allow him one bottle of beer and no more. . . . He was almost a dwarf, almost a gnome, very short, with a huge bald forehead, a shapeless black hat perched thereon, a smooth face, an attenuated grey-red beard, long neck, champagne-bottle shoulders and tiny feet, and an old rusty overcoat. . . . that was nearly thirty years ago."

That is a perfect summing-up, at least of the physical. There are others as decisive. Witness those concerning Mr. Porter, of Old World snake fame ("True-Blue, I call them!"), who, decorating Sir John's top-attic workroom, left the author with the comfortable reflection: "At least this may be written in my epitaph: 'He had his walls measured for a boa-constrictor'"; the Bishop (Colonial) who knew that Guinness is good for you; perpetual Mayor Cedric Chivers, who, in his widowhood, had Sarah Grand, of "The Heavenly Twins," acting as his Mayoress; friends who will help you with vehicles—"Wevver yer wants it er not;" and such very welcome enthusiasts as cricketers able to bring back bats and bowlers and village greens; to say nothing of such worthies as that printer and stationer who had, in his back premises, beetles by tens of thousands. ". . . No Mormon ever went after a 'prospect' for the Latter Day Saints more zealously than this little man set out to draw me into the congregation of coleopterists. He was eminent in his world. If there is a Royal Beetle Society he was certainly a Fellow of it."

"Eminent in his world"; that means much. There is pride in it and joy. Lucky Sir John, in that he has met an

awful number of people and, judging from "The Honeysuckle and the Bee," so small a number of awful people; lucky Sir John in that he can convey character so convincingly. His Reminiscences are as charmingly written as they are random. Dedicating them, he calls them "This prelude to a more chronological set of recollections." More chronological the work that follows may be: it cannot be more delicately entertaining.—E. H. G.



A FRENCH MEMORIAL TO BELGIUM'S HEROIC WAR-TIME KING SET UP ON THE FRANCO-BELGIAN BORDER: THE BUST OF THE LATE KING ALBERT WHICH IS TO BE INAUGURATED AT GIVET, ON THE MEUSE, IN THE PRESENCE OF FRENCH AND BELGIAN OFFICIALS.



A NOTABLE FEATURE OF THE CORONATION ROYAL ACADEMY EXHIBITION: PUTTING IN POSITION WILLIAM MCMILLAN'S STATUE OF J. M. W. TURNER, THE GREAT ARTIST; A WORK DESTINED TO REMAIN PERMANENTLY AT BURLINGTON HOUSE.

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# This England . . .



*Porlock Bay, showing Hurlstone Point*

**B**EHIND the sheltered strand of this gently curving bay lies Exmoor — country of wild ponies, stern heights and legendary mists. Such sudden contrasts, side by side, are typical of the English scene — the rough with the smooth, the gentle cheek by jowl with the strong. So, too, with the character of the people and their ways — even the grand old English beer shows it, soft yet of strong heart, full of tang yet round upon the tongue. But no doubt you already know your Worthington.





## THE WORLD OF MUSIC.

### COVENT GARDEN CORONATION SEASON OPENS.

THE Coronation opera season at Covent Garden began on Monday night, with Verdi's "Otello," conducted by Sir Thomas Beecham, before an audience which completely filled every part of the house. The opening scene is one of the most thrilling, as the last act is one of the most profoundly moving and pathetic, in the whole range of operatic works. It is rarely done justice to, but on this occasion the effect was superb, and came nearer to being completely satisfying than any performance I can remember hearing. The Otello was Giovanni Martinelli, who was discovered as a young tenor by Puccini and Toscanini just before the war, and actually was engaged for the first performance of Puccini's "La Fanciulla del West." He sang at Covent Garden in 1912 for the first time, but has not been heard here in the post-war seasons. His voice is not what the Germans call a *helden* tenor, but it is of beautiful quality and quite sufficiently powerful. If Martinelli's Otello does not dominate the scene by sheer power of voice, as some think Otello should, nevertheless he dominates it by the purity and incisiveness of his singing. Also, he has the great virtue of not forcing his voice un-musically, and of singing with great intelligence. In my opinion, his is the best Otello we have ever had at Covent

Garden during the past twenty years, and in the last act he rose to great heights by the simplicity and sincerity of his performance, so that the final death-scene was extraordinarily touching.

The Desdemona of Fernanda Ciana was also on a very high level. Her voice may be considered rather lacking in colour and warmth, but it is admirably clear, and she sings excellently in tune. Her renderings

of "Salche! Salche!" and the "Ave Maria" in the last act were exquisite performances. This production is also fortunate in the subsidiary parts; the Iago of Cesare Formichi was one of the most convincing I have heard, largely because of the careful restraint and freedom from melodramatic exaggeration; Renzo Pigni sang attractively as Cassio, and the rest of the cast was up to the standard we should expect at Covent Garden.

Finally, the orchestra and chorus were both superb under Sir Thomas Beecham. The crowd management in the first was excellent, and the improved lighting was used here with great effect. All through, the stage management was good, and a great improvement on the previous production of "Otello" seen at Covent Garden. Sir Thomas Beecham has done nothing better than this performance, especially in the last act, which was magnificently handled. Those who find Shakespeare's "Othello" unconvincing, should hear Verdi's "Otello" (which follows the original closely), in order to realise that Shakespeare knew what he was doing when he wrote this great tragedy. The only interpolation is the Mephistophelean "Credo" sung by Iago, which possibly Boito, the Italian librettist, wrote under the influence of Goethe's "Faust." On this occasion it was sung with great artistry by Cesare Formichi, and did not seem out of the picture, as it sometimes does in inferior performances. If the other productions are on the level of this "Otello," we are going to have a memorable season.—W. J. TURNER.



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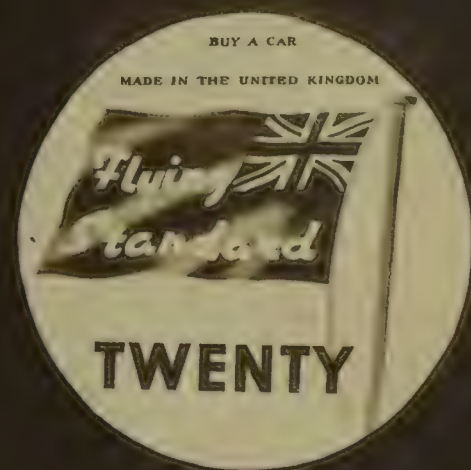
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

NOW that direction-indicators are fitted to all our new cars, it is interesting to note the modifications which have been introduced since the early models. The box construction of the arms of indicators designed for exterior mounting has been

and it is too small in its cross-section to join up by means of screws and back-plates. You must buy a new arm complete, and be careful another time. A trouble with some of the earlier indicators is the fracturing of the flexible lead connected to the bulb. The break always occurs by the hinge-pin, where flexing is more frequent. Replacement wire must be as multi-stranded and flexible as possible, and must be disposed to give as much room to spread as space

will allow. Particular attention should be paid to the position the wire takes when the arm drops, to avoid fouling the hinge assembly or plunger-head. In some present models a switch movement is incorporated in the hinge assembly, so that the lamp is switched on when the arm is fully horizontal. But if that goes wrong I think the best thing to do is to take the car to a service station and let them put it right. It is rather a tricky job to do oneself. Nowadays, Lucas and C.A.V. service stations are so plentiful that it is much simpler to call in at your local one and get electrical defects remedied than to try to do them yourself in your own garage, unless you are a "born" mechanic.

But while writing on technical matters I can answer a correspondent who asks why "Even-keel suspension is an improvement in carriage comfort." With the orthodox rigid axle it is necessary to limit the vertical movement of the front wheels, because the majority of the steering gear moves with the front wheel, whereas with the independent

suspension system the wheel movement has no effect on the steering, and thus a vertical wheel movement approximately equal to similar movements of the rear wheels is obtained.

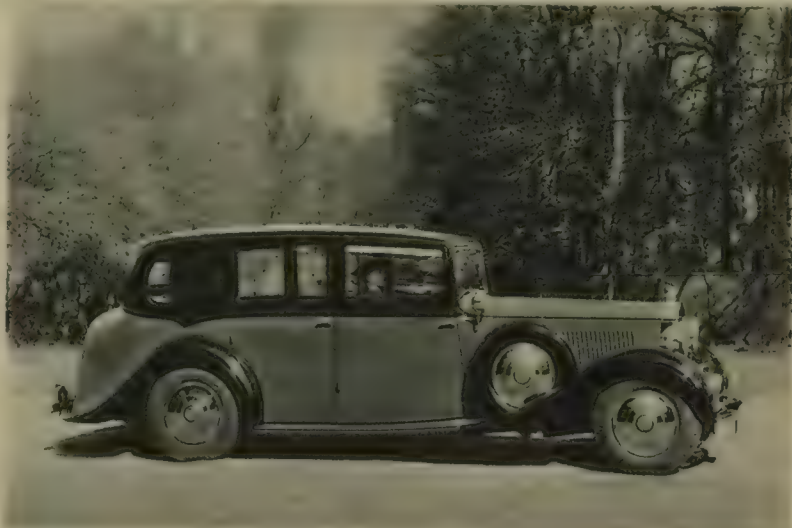
Makers of carburettors are much concerned that criticism has been levelled at the modern car on account of its steady increase in consumption of petrol. The answer is that greater power is given by the carburettor to the engine. Actually, economy in petrol consumption is given as, in years gone by, '7 pint per brake-horse-power hour was regarded as the normal consumption. To-day '6 pint is now fairly frequent, and recent developments have reduced this to almost '5 and at the same time obtain full power at the top end of the load curve. Practically, this does not benefit the user, as makers have so encouraged owners to drive their cars faster and load them heavier that, while the carburettor bench-test may show the improved consumption of half a pint per horse-power developed each hour, the driver uses extra horse-power and so burns more petrol. It is the same old story—speed has to be paid for and the faster one drives the more fuel is used.

[Continued on page h.



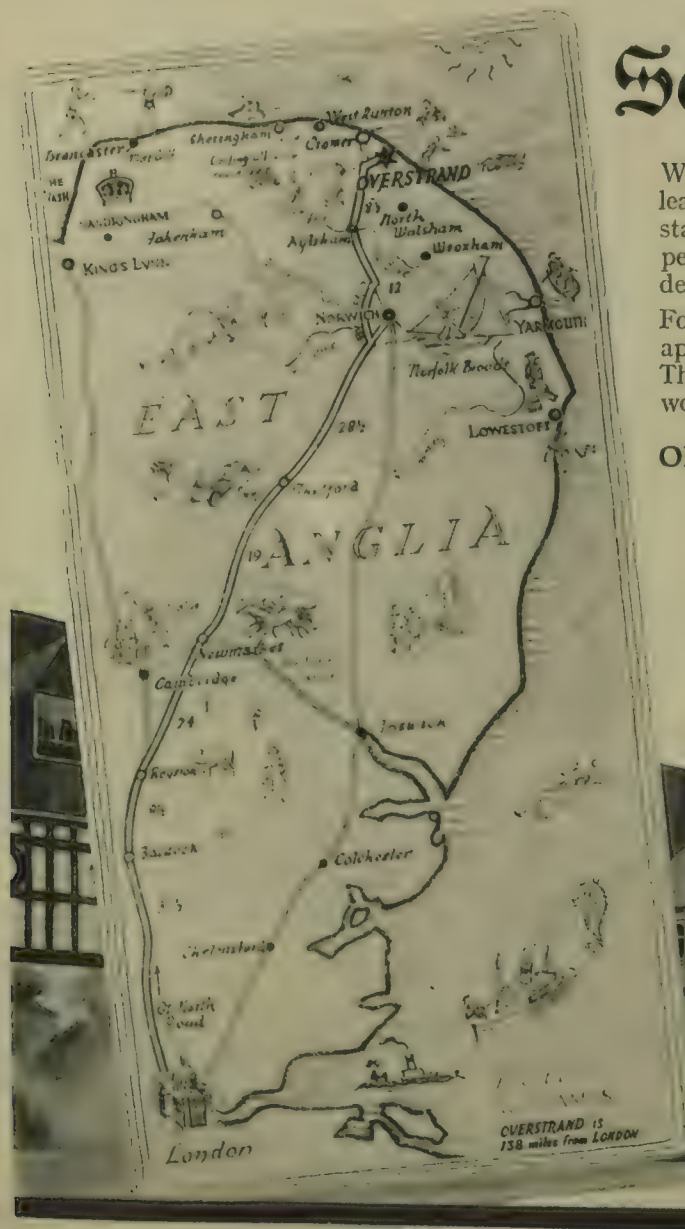
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replaced by arms of narrower dimensions capable of fitting snugly in door-pillars and body-panels. The narrower arms have necessitated the use of electric bulbs of a smaller diameter. Although it is sometimes possible to fit a bulb which is larger than the original, the practice is not to be recommended, as the proximity of the glass, which warms up with constant use, tends to distort and discolour the amber side panels of the arm. Another item which it is foolish to try to get mended if broken by rough usage is the arm. It is made of an alloy metal which you cannot get soldered,



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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

## LUCERNE—AND THE LAKE OF THE FOUR CANTONS.

THE popularity of Lucerne as a Swiss summer centre is as great to-day as ever, and it is because it has a situation which is unique, and such varied and numerous

of the two mediæval covered wooden bridges, the Kapellebrücke, dates from 1332, the year Lucerne entered the Union of the Forest Cantons. The interior portion of its roof—likewise that of the Spreuerbrücke, built in 1408—contains a large number of paintings. Those of the former depict stirring scenes from episodes in Swiss history, and in the lives of St. Leger and St. Maurice, the patron saints of Lucerne, while those in the latter illustrate what is known as the "Dance of Death," inspired by events when

Lucerne was visited by the Black Death. The old Town Hall, of sixteenth-century architecture, has a Gothic staircase, some fine old wood-work, and inlaid wainscoting; its ground floor is used as a historical museum, whilst underneath, facing the river, are the Arches known as Unter den Egg, where the town market is held. The Cathedral, rebuilt after the fire of 1633, has fine twin towers, a famous organ, and a lovely choir screen.

But there is another Lucerne to-day besides that of narrow, rambling streets and fine old houses, with frescoed exteriors and courtyards open to the sky; a city of stately new buildings, fine, broad avenues, and magnificent hotels. Along the lake-front stretches a splendid tree-lined promenade, with glorious views of

the lake and the snow-capped mountains, and here is the Kurplatz, Lucerne's principal open-air rendezvous, where, in the music pavilion, an orchestra gives concerts twice daily during the season. Lucerne's attractions include also a very fine bathing-beach, over a third of a mile long, and said to be the largest in Switzerland, with every convenience and comfort for bathers, a handsome Casino-Kursaal, with facilities for performances of vaudeville and the drama, and dancing. There is an eighteen-hole golf-course at Dietschberg, and there are numerous courts for tennis. Among other features of note are the Museum

of Arts and Crafts, showing specimens of the crafts and decorative arts of Central Switzerland of different periods; the colossal Lion of Lucerne, a monument carved from the natural rock in memory of the Swiss Guards who gave their lives during the French Revolution in defence of the Tuileries; and a most interesting survival of the glacial epoch known as the Garden of the Glaciers.

As a centre for excursions, Lucerne is admirable. Mountain railways enable one to explore Pilatus, 7000 ft. in height, the Rigi, the Stanserhorn, and the Bürgenstock, and to make trips to the mountain resorts of Axenstein, Axenfels, Morschach, and Seelisberg. One can go easily to the picturesque and fertile valley known as the Seetal, with its teeming fruit orchards, lakes, old-world villages, and ancient castles, and there are motor tours to all the beauty spots of Central Switzerland. Then there is the beautiful Lake itself, the marvellous scenery of which is brought within reach, in all its variety, by a fleet of up-to-date steamers, offering whole-day and half-day excursions to every place of historic and scenic interest around its shores. Among these are Vitznau, Hertenstein, Weggis, Beckenried, Buochs, Gersau, Treib, Brunnen, Sisikon, the Axenstrasse, and Tells Platte, the Chapel marking the spot where, according to legend, William Tell sprang to land in escaping from the boat of the tyrant Gessler.



THE DELIGHTS OF LUCERNE'S "LIDO," WITH ITS BEAUTIFUL VIEW OVER THE LAKE TO MT. PILATUS BEYOND: PART OF THE SPACIOUS BATHING-BEACH.

The bathing-beach at Lucerne, said to be the largest in Switzerland, has 60,000 square yards of sand and lawn, besides a sports ground covering 15,000 square yards.

attractions, that it would be difficult to find a spot in Switzerland to rival it in these combined charms. Its romantic position on the Lake of the Four Cantons, that were the first to strike for Swiss liberty, has endeared Lucerne to the hearts of all lovers of natural beauty charmingly combined with the handiwork of man. The blue-green waters of the River Reuss, spanned by two of the quaintest and most picturesque of bridges, divide one portion from the other, and the old mediæval city wall, graced with nine towers, guards the approach landwards, whilst gently sloping and well-wooded hills give place to mountain heights beyond.

Lucerne was a fortified town as early as the middle of the thirteenth century; the Gothic water-tower dates from that period, and many memorials remain of its stirring history during the struggle for independence. The older



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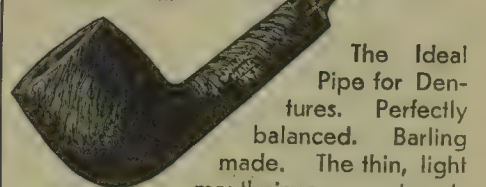
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## BOOKS OF THE DAY.

(Continued from page 706.)

While some of the foregoing books are concerned with man's pursuit of animals and birds, the preying of wild creatures one upon another is the main subject (apart from a badger hunt) in a book somewhat on the lines of Williamson's "Tarka the Otter," entitled "BETWEEN TWO TWILIGHTS." Tales of Woodland, Moor and Stream. By Alan Jenkins (Murray; 7s. 6d.). In one of these tales, Mr. Jenkins dramatically amplifies a statement in Mr. Dalgety's "Wildfowling," that "foxes are always a great menace to ducks, presumably because ducks have a much stronger smell than most birds." This sentence relates to wild duck tempted by food and tame decoys to use inland ponds. Mr. Jenkins describes vividly the movements and motives of a fox stalking the occupants of such a fighting pond, but Reynard was baulked of his prey, through the unconscious intervention of another woodland killer. "He crawled into the shelter of a bramble tangle and crouched there, paws pressing into resilient soil, hindquarters wriggling faintly as he gathered himself for the deadly leap-rush. The warm smell was unbalancing and agonising; it lay thickly against the membranes of his nostrils. Silently, moth-like, ghostly, through the clump of trees a tawny owl bobbed on deep-beating wings, a water-vole dead in her talons. Startled, suddenly aware, the mallard shot steeply up from the pool. . . . The fox, grotesque in his arrested rush, flattened and gazed at the owl perching in an oak's broad fork. . . . And high through the murky October sky the sord of mallard flew on, seeking another pool for the night. . . . On they went, free, fleet as the wind, eager, wary in their careful circling, wings linked, necks astrain, passing dimly seen against the gathering stars, swift for life, swift for the waiting gun."

Love of nature linked with the spirit of place is the leading motive of "ENGLISH CAVALCADE," By W. J. Blyton. Illustrated by the Author and Raymond Sheppard (Murray; 7s. 6d.). Here we have the geography of "a country of the mind, the England seen by our great men and depicted in prose and verse." As the author's literary map of the kingdom (marked with names of writers who have annexed

various "territories") extends far north of Tweed, I fear he may have offended Scottish susceptibilities by using in his title the word "English" instead of "British." Mr. Blyton, however, has given us a delightful study of associations between landscape and literature. He has cast his net wide, and is otherwise so comprehensive that I am the more surprised at his omission of that peculiarly local poet, Hawker of Morwenstow, although he gives much space to Cornwall and alludes to several places in the Hawker district, such as Bude and Tintagel; likewise to the Arthurian legends, mention of which might have recalled Hawker's "Quest of the Sangraal." I commend to the attention of wildfowling, by the way, two other poems of his—"The Sea-Bird's Cry" and "Pater Vester Pascit Illa."

To end where we began—let us hear what Mr. Blyton has to say concerning the poet whose successors (in the words, I think, of Owen Seaman) were—

Not fit to hold a halfpenny candle  
To A.C.S. in his palmy days.

Mr. Blyton must have forgotten the "roses and raptures" (not to mention "lilies and languors") so often celebrated in "Poems and Ballads," when declaring that the sea practically monopolised the poet's inspiration. "Swinburne," he says, "had almost no other subject, except Liberty. The sea, not the earth (he himself said) was his mother; and his nickname was 'Seamew,' and that is why he says, 'we seamews' in 'On the Cliffs.' His two homes within sight of it were East Dene, between Ventnor and Niton in the Isle of Wight (he is buried at Bonchurch) and Capheaton in Northumberland. . . . Slender physically, he yet climbed Culver Cliff in the Isle of Wight, always supposed to be inaccessible. His touch, never precise for the eye (he sang rather to the ear), is most so in coast scenes—at Tintagel, in Sark or Guernsey, in Norfolk or Suffolk (Dunwich)."

And so to The Pines, Putney, and the little gentleman in black whom, forty years ago, I sometimes passed on Putney Hill returning homeward to the safe custody of Watts-Dunton, perhaps after a "modest quencher" at the Rose and Crown. C. E. B.

## THE CHRONICLE OF THE CAR.

(Continued from page 730)

The Road Racing Club holds its opening race meeting at the Crystal Palace road circuit this Saturday, April 24. The event is styled the Coronation Trophy Race for 1500 c.c. cars, and twenty cars have been entered. There are two Alta, the Appleton-Riley, six E.R.A. cars, one Frazer-Nash, four Maserati, two M.G.'s, Mr. Freddy Dixon's supercharged Riley, and two non-supercharged Rileys, and a Scott-Bugatti. All the cars are supercharged racing machines except P. Maclure's 9-h.p. Riley and "Billy" Cotton's 1½-litre Riley. Mr. Raymond Mays, who won the Empire Trophy at Donington Park, is driving, and so are Messrs. P. G. Fairfield, A. C. Dobson, D. H. Scribbans, and P. N. Whitehead, all on E.R.A.'s, and as Maclure, the Hon. P. Aitkin, W. E. Humphrey, and W. Parnell are all competing it will be another fight on the lines of that Empire Trophy Race. It will be interesting to see how this new road circuit course affects the cars and drivers in this scratch race. The results of the Empire Trophy were Raymond Mays (with 10 min. 40 sec. start from the scratch Alfa-Romeo three-litres), driving the 1100 c.c. E.R.A., won, averaging 62.96 m.p.h. in 3 hr. 19 min. 53.2 sec. over two minutes ahead of P. Maclure (1087 c.c. Riley), who averaged 60.67 m.p.h. The latter's car was not supercharged as the E.R.A. was, so it received 15 min. start from the scratch cars. P. D. Walker (1489 c.c. supercharged E.R.A.) was third, nearly a minute behind the Riley; and P. G. Fairfield, on a similar E.R.A., fourth, 1½ min. behind Walker, at 63.72 m.p.h. as compared with Walker's 64.17 m.p.h. The 3.5 litre unsupercharged Delahaye driven by René Dreyfus averaged 63.77 m.p.h., taking 3 hr. 24 min. 37 sec. for the 205 miles. It was a terrible day on the Saturday (April 10) of the race—torrents of rain as the cars were started, and the whole of the course never properly dried up, so there were some spectacular skiddings which damaged some cars, but fortunately not the drivers nor the spectators. For the first time for a number of years two cars bumped each other on a fast straight stretch of Donington Park course, which sent one, a Maserati, careering off the road through a hedge before it was pulled up, yet did not affect the other car, an M.G., which continued in the race until it was stopped after the first five cars had passed the post.



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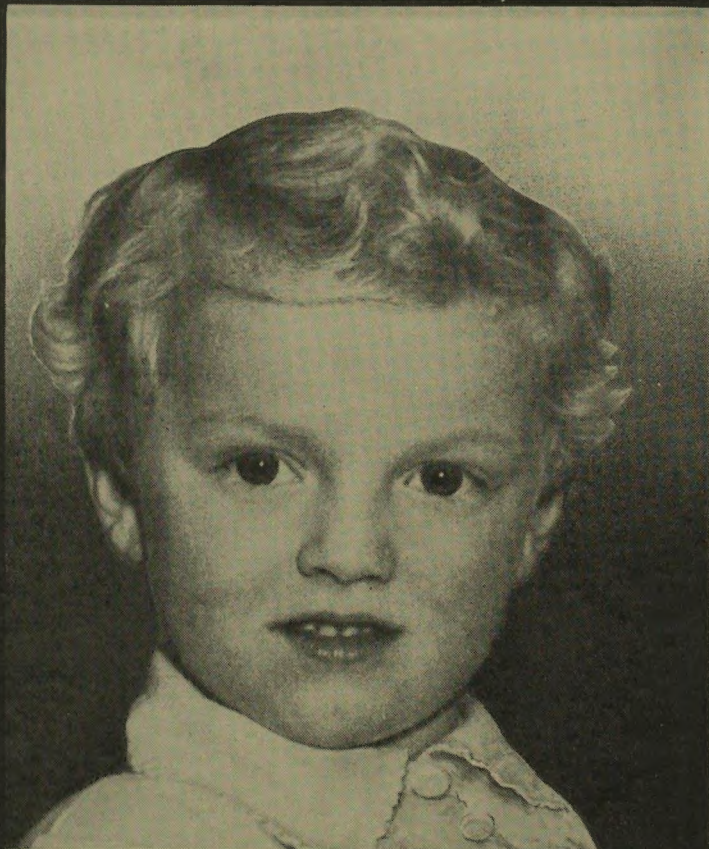
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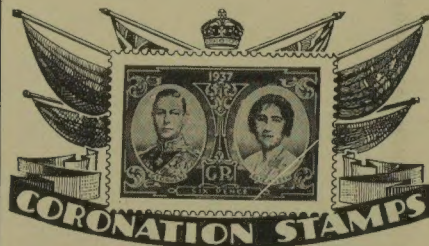
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I SUPPOSE it was inevitable that the swastika should find its way on to the stamps of Danzig, for it is seen everywhere in the old free city itself. It is shown small, as part of the badge of the German Luft-Hansa on the two newest air-mail stamps, 10 pfennig blue-green and 15 pfennig purple. The badge fills the upper part of the design, the lower part showing the now very familiar skyline of the city.



DANZIG:  
A SWASTIKA ON  
THE NEW AIR-MAIL  
STAMP.

The fifth anniversary of the independence of Manchukuo was marked upon March 1 by the issue of two commemorative stamps. One of these, the 1½ fen rose, shows the sun rising over an expanse of Manchurian fields. The other, 3 fen green, presents a curious vista in which are seen some of the old Oriental and modern-style buildings in the main street of Hsinking. The stamps appear to be printed by litho offset.

Newfoundland is to have fourteen Coronation stamps, three of which will be in the King and Queen type used for many colonies. The other eleven values are of distinctive Newfoundland designs, but each bears a small medallion of King George VI., and each is inscribed with the date of the Coronation, "12th May 1937," the date being displayed by the Crown over the medallion. The values, colours, and subjects are: 1 c. dark grey, "Codfish, Newfoundland currency"; 3 c. brown, map; 7 c. blue, Caribou; 8 c. brick-red, Corner Brook Paper Mills; 10 c. brownish-grey, Salmon "King of the Rivers"; 14 c. black, dog; 15 c. red, northern seal; 20 c. green, Transatlantic Beacon, Cape Race; 24 c. dark blue, Belle Isle; 25 c. pale grey, Sealing fleet "off for the hunt"; 48 c. purple, Bank fishing fleet.



NEWFOUNDLAND: THE CORONATION STAMP.



HOLLAND:  
ANOTHER STAMP  
FOR THE SCOUTS'  
WORLD  
JAMBOREE.

As already mentioned in *The Illustrated London News* of March 27, the Dutch Indies commemorate this year's Scouts' World Jamboree with two stamps. The home Government has now produced another set for use in Holland. This consists of three values in photogravure, the designs representing: 1½ c., fleur de lys; 6 c., drum and flags; and 12½ c., Apollo.

The advent of Aden as a Crown Colony on April 1, apart from the ceremonies appropriate to the occasion, was marked by the first issue of stamps of the new colony. They are all in one design, a seascape in which a locally-built dhow in sail screens the port of which travellers give such divers opinions. The frame to the vignette is adorned with two highly ornamental daggers known as jambas. The stamps are well engraved in intaglio, printed in single colours, and there are twelve values from ½ anna to 10 rupees.



ADEN: THE FIRST STAMP  
OF THE NEW COLONY.

I have referred on several occasions to the beautiful work of artists and printers of the modern Polish stamp and note-printing establishment at Warsaw. Three years ago, my surprise that Greece had gone to Poland for the 8 drachma Athens Stadium stamp of 1934 led to the discovery that it was simply a matter of exchange, Poland taking currants and Greece getting some excellent stamps.



POLAND: A FINE VIEW  
OF GDYNIA.

Four new Polish stamps present some more fine engravings of buildings. All four are designed by W. Borowski, three being engraved by M. R. Polak, and the fourth (20 groszy) by J. Piwczyk.

The new 1½d. brown stamp of South-West Africa sets in contrast in a single vignette the three chief modes of modern transport. In the foreground is the locomotive and forepart of a modern train on the South African Railways; in the background is a great liner ploughing the sea, and in the sky is an air-liner in flight. The theme is



SOUTH-WEST AFRICA: MODERN TRANSPORT, WITH  
AFRIKAANS AND ENGLISH INSCRIPTIONS.

far from novel, but it is unusually well done. As usual, the stamps are printed in sheets in which alternate stamps are inscribed respectively in Afrikaans and in English. The initials "S.A.R." (South African Railways) on the tender are the English initials in both stamps.

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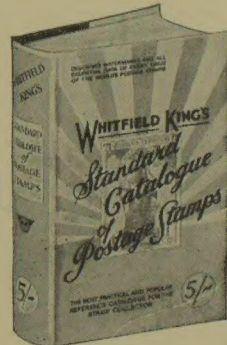
## CORONATION STAMPS



Full particulars of this historical series of stamps which will be issued in each of the Crown Colonies and Dominions on May 12th, are given in the

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*Lady Angela:* ". . . 1911 . . . what memories! Sweeping skirts . . . cartwheel hats . . . tennis in high collars and long sleeves . . ."

*Sir Edward:* "Yes . . . all gone now . . . 'the old order changeth, yielding place to new' . . . yet it's nice to think that certain fundamentals never change . . . honesty, integrity, fair dealing . . ."

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